

THE ART AMATEUR MONTHLY JOURNAL

DEVOTED TO THE CULTIVATION OF ART IN THE HOUSEHOLD

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F. HOPKINSON SMITH.

FAC-SIMILE OF A CRAYON SKETCH BY F. D. MILLET AND E. A. ABBEY.

[SEE PAGE 68.]

[Copyright by Montague Marks, 1882.]



## BOSTON ART IN NEW YORK.

THE exhibition at the American Art Galleries in Madison Square of a collection of works all by Boston artists is the most notable event of the season. Most of the artists represented have been made pretty well known to New Yorkers by their contributions to the Academy and the Society of American Artists' exhibitions; but although it was seen that there was something peculiar about the Boston pictures, it could hardly, before now, be determined what it was. It now appears that the Bostonians constitute a school; that they do not hang on to any foreign school of Paris or Munich, nor aim to be cosmopolitan in their style; that they have the presumption to stand alone, and that the peculiar quality common to all their works, which has puzzled so many, is simply the expression of that serene self-confidence which never deserts a native of our sister city in any of his undertakings. In this case it is not at all misplaced. The score or so of painters who have ventured to paint American scenes and American people and to invent, so far as was necessary, their methods of working have no reason to repent their temerity. If their work is, here and there, a little weak or strained or affected, it has, in the main, the strength of a well-understood purpose and the quietness and reasonableness that accompany growing skill. We have in this little exhibition the beginning of an American school of painting.

It is easy to see that most of the men and women here represented are on the uphill track. There are in all about twenty five, which gives an average of about five works apiece. Enough to show the fluctuations of strength and of endeavor that accompany progress. Unevenness of the kind here apparent is very different from the variations of despair or of deterioration. In the most slipshod, the most abortive of these works—and there are a few to which these adjectives can be applied—something has been accomplished which has not been done before so well. There is nothing here so bad that it is not for some reason worth exhibiting and preserving. Take Mr. Cole's "New England Farm," which will probably be the picture to be pounced upon most quickly by an adverse critic. It is a report, one may say, in almost illegible short-hand, of a phase of the quickly changing New England spring. Even if deciphered and written out plain it would prove to be the report of a novice, disjointed, contradictory, and incomplete. If here is a touch of spring atmosphere the rest of the picture is as arid as the Sahara in August. On one of these trees the spots of green are arranged with something like the playful orderliness of this most orderly of the seasons; on the others there are neither branches nor leaves, but a chaos of dark strokes and green blotches. Nevertheless, the few random touches of truth are so new, so unexpected, they are so evidently of the painter's own finding, that no one but a pedant will condemn his work. It is in great part childish, it is true, but everything new is of necessity childish. More skillful painters who would depict this scene as they have been taught to paint Bavarian landscapes seen through the bottom of a Bavarian beer glass, would hardly please as much. We do not care much for the consistency that is gained by eliminating all truth whatever.

Mr. Cole has several pictures to which no exception can be taken. His Abbajona River is a well and solidly painted work throughout. It is a good test of the landscape painter's skill that is afforded by such a subject, flat meadows with a shallow river between, and low hills at each side. Mr. Cole's meadows recede in true perspective, his river flows and the hills are properly modelled and keep their places. His picture of "Spring" is even better because in it he not only shows himself possessed of the skill that is absolutely required, but also of poetic feeling and of the higher kind of technique which that exacts. For it is a mistake to suppose that feeling may dispense with technique. On the contrary, it is quite dependent on technique for expression. This "Spring" is another river view, but with swelling green hills sloping to the water's edge. The sky is of an excellent pearly tint, and the river slightly rippling catches reflections from portions of the sky not in view, making a delicious harmony of grays. The blossoms of some young apple-trees strike another note of the same scale, but quite low and dull as is right on such a day. In handling they are also right, being painted with a firm, unaltered touch.

J. Appleton Brown paints apple-blossoms quite

otherwise, and not so well. In his "Month of May" the blossoms, pink and white, but not the correct pink and white, are soft and waxy in texture, and are blended into the sky in the Munich fashion, which is far from natural. The tone of the sky, too, is only an approximation to what the painter had in mind, and the water is painted with the same tint as the sky, merely muddled and darkened. There is little truth in the work if some of the vivid greens in the foreground are not true, and one can hardly be sure that they are, with everything false all around them. But as with Mr. Cole, so it is with Mr. Brown. The adverse judgment that one would be led to render, if he were to judge by certain examples of his work, is at once set aside when one sees certain others. Though mannered, his manner is so little set that it may be in one case execrable and in another very good. Mr. Brown has two very respectable paintings, "Twilight" and "A Cloudy Day." The "Twilight" recalls Daubigny, but it has more precision and is, in so far, of a better school than Daubigny's work.

John Enneking, who has several winter and autumn landscapes, is also a mannerist; but he comes very nigh escaping from himself in his large painting of October. The color here is very good, the modelling of the ground is passable; some cows in the foreground are too badly drawn even for use in a landscape.

Frederick Vinton has one small landscape, "Cernay la Ville," but it is good. So also are "Old Houses on the Dutch Coast," by Mr. Tuckerman, and several small marines by Geo. Wasson.

We now come to Mr. Fuller, of whom it was hoped that he would furnish the attraction of the exhibition. His "Dandelion Girl," the principal work shown, has been exhibited in New York before. It is a charming picture, very successful in its golden tone and mysterious effect of evening haze, but Mr. Fuller has painted better. Not however of late, apparently, for the three other examples from his brush are all distinctly worse. One is a mere sketch and may be passed over. A second is a large landscape in which the ever-recurring effect of golden haze is all in all. The third, a portrait, is very poor, lacking in drawing and modelling and missing even the usual tone. It is suspected that Mr. Fuller is keeping his best work for the Academy exhibition, where it will be sure to shine by contrast with its surroundings, as well as from its intrinsic merits, and so run a double chance of selling. If this is the case, the other members of the association should "taboo" him. In making this reconnaissance in force, Boston expected every man to do his duty.

The best portrait is that of T. S. Appleton, by Fred. P. Vinton. It is broadly and vigorously handled. A "Girl with Mandolin" by Mrs. F. C. Houston is more delicately painted, but quite strongly enough for the subject. The ladies have been given a very fair representation and have done themselves much credit. Beside Mrs. Houston's portrait—for such it is said to be—there is another ideal head of a female, apple-blossoms once more, this time a branch of them, and another little flower piece, a growing daffodil, all by members of the sex. Some well-painted pictures of still life complete the tale.

EADWEARD MUYBRIDGE, the California photographer who interviews all the crowned heads of art with his obstinate photographs of animals in motion, lectured before a highly interested audience at the Union League on January 9th. Droll it was to see how Herring's most ambitious racing horses, not to speak of Meissonier's cavalry and Rosa Bonheur's cattle, were set down by the plain tails and irrefutable legs of Muybridge's beasts, when they all galloped over the magic-lantern screen together. It appears that no artist has understood the proper alternation of the horse's legs, whether in a trot or gallop, from the Egyptians to the sculptor of the equestrian Marcus Aurelius, and from that often copied model down. The lecturer did not spare Mr. Brown, of our Union Square statue of Washington, for his horse, which, it appears, repeats the impossible attitude of the horse of Marcus Aurelius. Strange to say, the Colonna statue at Venice, the original of Durer's "Knight and Death" was not shown. It is odd that artists of Egypt, Assyria, Greece, Rome, and modern nations have all made the same mistakes in representing equine motion, mistakes now indisputably proved by mechanically perfect records of the real

thing. The only nation keen enough to correct the blunders of ages is found to be the native American—the sketches of horses in motion on a bit of buffalo-skin presented to La Fayette being more in unison with truth than any of the more ambitious ones. The views of birds in flight, of deer, of dogs, of wild bulls, and of athletes, were additionally interesting features of a set of photographs which seemed inexhaustible. It is good news that Mr. Muybridge contemplates some improved work next summer.

## My Note Book.



THE United States ought really to feel extremely grateful for the solicitude for her artistic welfare shown by collectors in Europe. I had only just replied to an unknown correspondent in Germany who asks me, for a consideration, to assist him in carrying out a philanthropic desire to benefit New York by promoting the sale here of his collection of old masters, when I am urged by some one else to aid in the acquirement for the Metropolitan Museum of Art of "the collection of art works, antiquities, and curios of Herr Christian Hammer, at Stockholm, Sweden." The sum asked for the latter collection is a mere trifle—only \$580,000. If we are to secure this bargain, however, we have no time to lose. It is true that "the collector and proprietor has expressed himself as preferring to send his treasures to America," but according to a writer in Truth, "the Russian Government has already made one offer, and the Herr is expecting another from England," and it is perhaps too much to hope that he will remain indifferent to the offers of perhaps millions from the effete monarchies of Europe, instead of the paltry half million—we risk knocking off the odd \$80,000—for which he may be prevailed upon to sell his collection to us because we are a republic. That "republics are ungrateful" has become a by-word and a reproach. Let us prove to Herr Christian Hammer that ours is an exception to the rule. We must not allow him to make this sacrifice.

A NEW painting by Bouguereau has been attracting much attention at Matthew's auction rooms. It is much smaller than the "Nymphs and Satyr," now adorning an uptown bar-room; but shows no less than fifteen nude young French women who, in various playful attitudes, are disporting in a sylvan stream. Thoroughly characteristic of the artist, the figures are the perfection of grace, faultlessly modelled with impossible, bloodless flesh, the unreality being increased by the cold theatrical lighting of the picture. The work shows the perfection of technique, but not a spark of genius. It does show something, however, which is not common in Bouguereau, and that is indecent suggestion. The picture has been made thoroughly vulgar by the introduction of a peering satyr and a young man whom he is conducting, the two heads being seen through the parted foliage. It is but fair to the artist to say that these seem to be the addition of an alien hand. The picture it is said has been sold for \$15,000 and has gone to Chicago. Its destination, it is to be hoped, is some bar-room. Certainly it is the only suitable place for it.

THE Casino—New York's newest and prettiest theatre and music hall—has been reopened with "The Queen's Lace Handkerchief," a trashy operetta by Strauss. The costumes designed by Camille Piton are excellent. When the tinselly glitter of this Moorish palace has been somewhat toned down—as happily it may be by the smoke to be introduced in the summer with the transformation of the place into a beer garden—the interior will be delightful in color.

KURTZ'S patent apparatus for taking photographs by means of the electric light is an ingenious contrivance. You are seated at one end of a low platform, adapted to rotate on a central pivot in a socket in the floor, and the camera is placed at the other end. Then the camera and sitter, while fixed relatively to each other during the exposure of the plate, are made to revolve through an arc of a circle, whereby the shadows are softened and the light and shade are artistically distributed; or as Mr. Kurtz puts it "the sitter remains

still while the shadows of the face are moved." The whole operation is completed in a very few seconds.

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THE pictures and interesting collection of bric-à-brac belonging to Mrs. Elizabeth Murray, the accomplished water-color artist, are to be brought to New York. The recent death in Florence of this lady has been deeply deplored by the American and English residents there. Her large and beautiful studio used to be a fashionable centre for Italians and foreigners, and was looked upon almost as one of the sights of the city.

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THE insistence of Seymour Haden, in common with most modern etchers, that the plates should be destroyed after they have afforded a certain number of impressions calls to mind that this principle was earnestly combatted by the great Millet. Since 1848 he had occasionally produced an etching, and in 1868 his name is found associated with those of Jacquemart, Corot, Daubigny, Bracquemond, and Ribot in a volume published in Paris by Lemerre entitled "Sonnets et Eaux-Fortes," to which Mr. Haden also contributed. It was proposed to print 350 sets of the etchings and then destroy the plates. All the artists but Millet consented to this arrangement; but he could see in it nothing but "vandalism," and it was with difficulty that he was prevailed upon to waive his objection. He wrote to Sensier: "Between ourselves, I consider this destruction of plates most brutal and barbarous. I do not know enough about business to understand its money advantages" [I am translating the French idiom somewhat freely]; "but I know well that 'si Rembrandt et Ostade avaient fait chacun une de ces planches-la, elles seraient détruites. Assez la-dessus.'"

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HUFFINGTON, the print-seller, is the dealer in the spurious etchings palmed off as the work of Mr. Seymour Haden. Some of the spurious etchings at the Dolph sale at Leavitt's, a year or two ago, I am credibly informed, were to be traced to this same man.

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THE assurance of Mr. Huffington is something sublime. Recently he called upon Mr. Keppell, the agent of Mr. Haden, and invited him to buy some of the forged etchings. Mr. Keppell did so, and at once pilloried them on the walls of his shop for the benefit of his visitors. He has there the rather clever counterfeit of the "Agamemnon," such as was imposed upon the Salmagundi Club exhibition a year ago, and the very bad counterfeit of the "Shere Mill Pond." These forgeries are all made by a poor devil named Barry, who perhaps is to be more pitied than blamed.

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HENRY C. BISPHAM, who died in Rome a few weeks ago, was one of the many American painters who have gone abroad to seek the living denied them here. Ten years ago he was well known in New York studio circles as a clever animal-painter; but since he left the country he has quite dropped out of remembrance. This is generally the fate of American artists who expatriate themselves unless, indeed, they have more than ordinary talent like, for example, Mark Fisher, Hennessey or Boughton. As a rule the American artist who goes abroad does not remain. In Europe he finds the field more crowded than he imagined possible, and he returns home a sadder man, and generally a better painter. Bispham certainly profited by his opportunities for study while abroad, but he had not enough individuality to make a mark in his profession.

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ONE who knew him well writes to me as follows: "Few of the men who learn in suffering what they teach in art have ever had a temperament more tortured with the gifts and pains of genius than poor Bispham. Originally of a nervous and delicate constitution, every attainment he subsequently made in the fine arts was a draft upon his life. His first essays in animal-painting and his drawings in the sketch-book betrayed a surprising native talent. None could better sketch a lion snarling over a bone, or a pair of tigers fighting. Subsequently, he drifted almost insensibly into 'sport,' a style of art which did not develop his best powers; nor were his associations, originally those of a well-connected young man of strict training, improved among the 'horsey' companions and owners of rare cattle who surrounded his later days. Bispham continued, however, a gentleman. He was often in

Europe, receiving lessons first from Otto Weber, and later from Van Marcke. Had his frail body responded to the demands made upon it by a devouring ambition and insatiable genius, he would have lived as one of the best artists of the time. His masterwork, a trotting subject, is in the broker's office now occupying the once notorious medical basements of Mme. Restell, on Fifth Avenue."

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THE fire at the "art gallery" of Miss Sallie Gibbons, in Broadway, can hardly be regarded as a national calamity. If I remember correctly, the lady estimated her loss at about \$50,000. I wonder where she kept the valuable pictures. Those exhibited in the rooms to which the public was admitted were dreadful rubbish.

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THIS is certainly the age in France of "éditions de luxe." Perhaps the most sumptuous volume of the day—and that is saying a good deal—will be the new subscription book devoted to the French Water-Colorists, for which J. W. Bouton is now taking a good many names on the strength of the first part of the work, which he has received from the Paris publishers. This initial number, devoted to Detaille, Gustave Doré, and Louis Leloir, is profusely illustrated with photogravures of their works, many of which are printed with the text in colors, after the style of "L'Eventail;" and there is a profusion of autographic drawings.

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NEVER before has there been in this country so complete an exhibition of the aquafortist's art, especially in contemporary work, as that of the Philadelphia Society of Etchers. It is suggested that such exhibitions in future be made nomadic, although the loans probably could not, in all cases, be extended to other cities. The idea, however, is worth thinking over.

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MESSRS. D. F. HAYNES & CO., of Baltimore, kindly send me for notice specimens of their cream-bodied "Clifton" and "Avalon" faience, and a colored plaque with white biscuit floral relief decoration. The pieces, on the whole, are creditable to the taste of the firm, as they certainly are to its enterprise. They mark a forward step in the application of art principles to the production of attractive ware of American manufacture for the adornment of the average home. So much can be said with truth. But I do not find myself able to accord to the ware the unstinted praise contained in a letter to Messrs. Haynes & Co. (who publish it as a circular) from Mr. William C. Prime, albeit they gratefully declare that gentleman to be "the best authority on pottery in America." In the pieces of "Clifton" ware before me, the body is solid, the glaze is excellent, and the brilliant majolica-like decoration is suitable; although in regard to the latter I would suggest that the imitation blue ribbon around the neck of the vase is not in particularly good taste. The specimens of "Avalon faience" are better in form than in decoration, which I find rather tawdry.

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THE white biscuit ornamentation on the Wedgwood-blue ground of the plaque is probably the best thing of the kind yet produced in this country. But to compare it to the best work of the sort ever done in Europe, and that, too, to the disadvantage of the latter—as Mr. Prime is rash enough to do—is really absurd. Compared with those of some of the delicate "articles de Saxe" of the last century, the roses and pinks on this plaque are as the flowers a cook cuts from a turnip compared with those from the hand of nature. Such ill-considered praise of course cannot possibly redound to the credit of any one concerned in it. By the way, do Messrs. D. F. Haynes & Co. think it exactly honorable to call their ware "Avalon faience" when the name sounds so like "Haviland faience" that it is pretty sure to mislead some buyers who have never seen the latter, but only know it by name. I must say that in the ware itself there is no deception; for it is not made to look at all like the Haviland faience.

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CLARK MILLS, the sculptor, whose death has been long expected, has gone at last. He was an estimable man in private life, but it cannot truthfully be said that art suffers by his departure. His equestrian statue of Jackson in Washington, cast from cannon captured by that general, cost the nation \$70,000, and is a standing proof of the bad taste and extravagance of our national

legislature. New Orleans has a duplicate of this wretched monument. Charleston rejoices in a marble bust of John C. Calhoun from the same hands. Verily, "the evil that men do lives after them, the good is often interred with their bones."

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MR. BELT, the fashionable London sculptor, has won his suit for slander against Mr. Lawes for the full amount of his claim for damages—\$25,000. But artists of reputation, who have compared the sculpture he sold as that of his own hands with the bust he modelled in court to prove his ability, are unanimous in the opinion that he must have received valuable assistance in the production of the former, which shows artistic qualities entirely lacking in the other. The presiding judge evinced a childish delight at seeing a likeness in clay made almost under his eyes, and joined in the injudicious applause of the audience when the bust was brought from the ante-room for the inspection of the jury. He charged directly for the plaintiff, and one is not surprised to learn that permission for a new trial has been granted. One may be a profound jurist and at the same time a very bad judge of a "mud-head," as our own lamented Lincoln used to call a bust in clay.

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THE reproduction by the heliogravure process of the set of panel paintings by Hans Makart, called "The Five Senses," will doubtless have a popular success, although the pictures will hardly enhance the artist's reputation. There are five single female figures, more or less nude, each posed to show to the best advantage the graceful lines of the body. In "Taste" we have a three-quarter back view of a woman plucking apples from a bough. The effect of the sunlight filtering through the leaves on to her arms is reproduced with much delicacy. "Smell" shows a three-quarter front view of a woman, somewhat too much posed, holding to her nose a festoon of roses suspended above her. "Hearing," a woman attentively listening to some sound in the woods, is far from successful in execution. The modelling of the legs and the left hand is flat, and the whole plate suggests much alteration from the original photograph. "Feeling" is a back view of a mother with an infant on her shoulder. The excuse for the title is hardly apparent. "Sight" shows a beautiful young woman intently regarding herself in a small hand mirror. If the whole series were simply called studies from the life model, which they evidently are, there would be less occasion for criticism. Mr. J. W. Bouton is the American agent for the publication.

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A GROUP of French artists and amateurs have just formed a society to hold "conferences" every Sunday in the Louvre, and their proposition has been accepted with pleasure by the Minister of Arts. "Suppose," writes a correspondent, "a society of American artists were to ask of the directors of the Metropolitan Museum permission to do such a thing!" Shocking!

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AT the recent Salmagundi exhibition at the Academy, two Richeton etchings, placed on either side of one of Bicknell's monotypes, served a useful purpose in showing how very thin and poor is the result of this nondescript "art" compared with that of the honest work of the needle. The monotype is a pretentious absurdity. At best it is but a lifeless shadow—a tricky subterfuge. The more I see of it the better satisfied I am that it can have no legitimate place among the graphic arts.

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THE case of Feuardent versus Cesnola was called in the United States Circuit Court on January 16th, and set down peremptorily for trial for the first week in March. This is the libel suit for \$25,000 which the reader may have seen mentioned in the course of the past two years. The longer the delay, the more complete becomes the evidence against the disgraced director. Referring to the review of Ceccaldi's book on Cyprus in the last number of THE ART AMATEUR, in which it was shown that three statues or parts of statues, claimed by Cesnola as his discoveries and so pictured in his "Cyprus," were really found by Ceccaldi, I am able to add a new piece of testimony. I hear from Paris that the two statues, numbered 3 and 5 on page 52 of this magazine, are both to be seen in the Louvre, having been bought from Count Tiburce Ceccaldi, who found them at Tricomo in 1869.

MONTEZUMA.



# Gallery and Studio

## THE "MADONNA DEI CANDELABRI."



THE "Madonna dei Candelabri," a picture ascribed to Raphael, and the composition of which is undoubtedly his, is now on exhibition at the Metropolitan Museum, to which institution it has been lent for a period of six months. We have it on the express authority of the Director of the Museum that it is, or was, the intention of a number of rich men to purchase it for presentation to the Museum, nor can there be any reasonable doubt that the only object its owner had in bringing it to this country was to sell it. Nor can we see why the fact should be so obstreperously denied, as it is in certain quarters, as if it were something to be ashamed of. It has already been offered for sale at auction by its present owner; it was sent to Paris to be sold, if possible, there; it was exhibited at South Kensington in the hope, doubtless, that the government would buy it; and, as I have said, it is reasonable to believe that it has been brought here for the same purpose. The price mentioned in connection with it—\$200,000—is, however, so absurdly exaggerated for a picture in such bad condition, and of such doubtful authenticity—not a single writer of repute, nor any writer that I know of, giving it entirely to Raphael, and some, Kugler and Muntz, for example, denying it to be his painting at all—that it is not to be wondered at if public opinion is found rapidly crystallizing to the conclusion that it would not be wise to buy the picture for any money. And perhaps this conclusion is strengthened by the suspicious way in which the valuation at \$200,000 (£40,000) became fixed upon the picture—I mean by the remarkable proceedings at the sale of the Munro collection in London, in 1878. But I need not dilate upon this portion of the subject, seeing that there is now, it may be hoped, no intention on the part of any one to add another doubtful treasure to our unfortunate Museum.

The picture arrived too late to be described in the January number of THE ART AMATEUR. A reception was held at the Museum on the 11th of December from 2 P.M. to 4 P.M., when the picture was exhibited to persons holding cards of admission; but in order to enable a large number of spectators to see it at once—the shortness of the time not admitting a close examination by individuals—the picture had to be hung so high that it could not be well seen, and the work is so ineffective as a show-piece that the general impression under these circumstances could only be one of disappointment. Great interest was, nevertheless, shown in the painting, and it can easily be understood by any one who was present, why Mr. Herbert Herkomer should have said, in his letter to The Tribune, that he was more interested in the spectators than in the picture. For, looking down the rows of well-dressed, well-to-do people, chiefly women, who were seated before the painting, it was easy to fancy one's self in a church, such was the sincere, wholly unconscious, look of devotion in the faces. If one reflected how impossible it would be to reproduce such a scene in London or in Paris, where "Raphaels" have long been a thing of custom, the provincial character of New York, in spite of her size and pretensions, was seen to be somewhat naively betrayed—a great many of the persons present were looking at what they supposed to be a great picture by a great master for the first time in their lives. That they were mistaken does not affect the meaning of the scene. It was a pleasant witness to the perennial charm of art.

The picture has since been removed to the Eastern Gallery up-stairs, and placed where it can be seen conveniently, and to the best advantage. We are much mistaken if the general verdict, could it be impartially got at, would not be found to be that the picture is a most

disappointing one; disappointing every way—as a composition, as a piece of painting, and for the treatment of the subject. No doubt, the general lines of the composition are due to Raphael, and were it not for the unfortunate introduction of the attendant angels, the composition would be every way worthy to be compared with that of the Madonna della Sedia, but, farther than this, it may be said without fear of contradiction from any respectable authority, Raphael's share in the picture now at the museum, has not gone. His hand painted no part of it. Could it be shown that he did paint it, it would be necessary to admit that in this one instance, at least, he painted far from well. It does not need any considerable amount of connoisseurship, nor even an uncommon perception in the technics of painting, to perceive that this is not beautiful workmanship—that the face of the Virgin is deficient in modelling; that the hair of the Child is not hair in texture and does not grow like hair; that his body is a sack filled with melted tallow; that his eyes are without beauty of form and have no inward light, the pupil being merely a dark unrelieved circle of paint crowded into one corner, so that the white only shows on one side; and that the mouth of the Child is so painted as to give the unpleasant impression of a grin, the teeth not seen, and the tongue just showing between the parted lips. The most unfortunate feature of the picture, whether as regards its composition or its painting, is the introduction of the two angels. These are not only crowded into the composition in a very awkward fashion, but they are in themselves ill-designed and worse painted. Can any one, indeed, who knows anything about painting, fail to see that these two heads are unworthy of any master; that they are mere wig-blocks with the wigs on them, the hair of the one on the spectator's right, especially, looking as if it might be lifted off what Mr. J. C. Robinson describes as the "high, empty forehead"?\* This same distinguished connoisseur, speaking of the way in which the picture has suffered at the hands of the restorers, says that the right hand of the angel on the spectator's left, which once occupied the space just above the corner of the cushion on which the Child sits, has wholly disappeared in the destructive cleaning to which the picture has been subjected at a comparatively recent date. The restorer went too far, taking away not only "the numerous coats of varnish which it had in the course of centuries received, and all the ancient restorations and repaintings, but probably with them more or less of the painter's original work."

It was in the course of this process, probably, that the hand in question disappeared, and Mr. Robinson points out that the restorer, seeing what a gap was left in the composition by its absence, attempted to fill it by painting in its place the end of the torch-handle, but, in doing this, he made matters worse, as anybody can see; for, while the upper part of the torch appears behind the head of the angel, the lower part is seen in front of his body, so that the only way in which he can be supposed to hold the torch is as a man sometimes carries a walking-stick, holding it upright, thrust under his arm and with the hand that holds it thrust in his overcoat pocket. If the visitor to the Museum will study the design of these so-called candelabra he will find that it is of a commonplace, not to say mean, character. The upper portion from which the flame springs is not merely coarsely painted, but is without character in its mouldings, while the ends are to be compared to nothing but to our every-day feather-dusters. Raphael does not, it is true, often introduce accessories such as these into his pictures, but whenever he does, as in the chair-pot with its fringes and embroidered back-rest in the "Madonna della Sedia" or the chair, the hand-bell, and the illuminated missal in the "Leo X.," of the Pitti, he takes pains to design them well. But in the

present picture the candelabra, important as they are, cannot be said to be designed at all. It may be that the notion of the attendant angels bearing torches was suggested by the angels which Nicolo dell' Arca and Michael Angelo designed for the tomb of St. Dominic in the Church of St. Domenico at Bologna, but in dignity and appropriateness the painter's conception falls short of that of the sculptors. And Raphael himself has showed in the ceiling of the Chigi Chapel in Rome how sweetly he could conceive the image of a torch-bearing child.\* Yet there can be no doubt, apparently, that these angels, awkwardly as they are placed in the picture, are yet an integral part of the original composition, and not, as has been suggested, a later addition by another hand. On this point, Mr. Robinson speaks without hesitation. "The notion," he says, "that the two angels' heads were an after addition to the composition, cannot be sustained for a moment. . . . Careful examination of the Novar picture, moreover, renders it certain that no matter by whose hand the heads in question were actually painted, they were, at all events, executed contemporaneously with the rest of the picture." In several of the engravings that have been made from this picture, the angels have been omitted, but this is due only to a whim of the engravers.

In connection with this picture we have had, since it came to this country, an amusing illustration of the way in which legends grow. Some years ago, no one knows where, somebody, no one knows who, made up a pretty tale about the Madonna della Sedia, narrating, circumstantially, how the first sketch for it was drawn by Raphael in the street with a bit of charcoal on the end of a barrel, the attitude of a peasant woman, sitting by the wayside with one child in her arms and another at her knee, having given him the motive. It mattered not that circular compositions had been produced since the beginning of time, and that they had long been the fashion, as it were, in Italy. Perugino, Botticelli, and Michael Angelo himself had painted circular compositions of the Holy Family, but no one ever suggested a barrel in their case. Nor did any one ever say of the Madonna della Sedia that the picture itself was painted on the end of a barrel, nor does any one believe to-day that even the sketch was ever so drawn. The story is not only without any historical foundation; but is in the highest degree improbable, and altogether foreign to what we read of Raphael's manners. But there was the story, and no sooner had the picture been seen here than a newspaper reporter started the theory that it might have been painted on the other end of the same barrel on which the Madonna della Sedia had been painted! This was ingenious, but it was soon outdone by another member of the fraternity who announced, after an examination of the picture at the museum, that the panel was surrounded by a barrelhoop (!) which fact, he thought, might account for the story that the picture had been painted on the end of a barrel—there never having been, as I have said, any such story! And this in New York City.† Reading such things in our best newspapers makes it less surprising that in the very museum, and, I believe, in the very room where this picture, purporting to be by Raphael, is hung with so much ceremony, there should be allowed to hang such an unblushing travesty of Raphael as "The Adoration of the Shepherds," No. 29. Yet how can that be rightly called a travesty which does not even pretend to imitate a single characteristic of the master?

If any person, who is in whatever degree competent to form a judgment on pictures, would faithfully study the Madonna dei Candelabri, and say about it exactly what he thinks, I cannot but believe that the result, on the whole, would be a very different one from that which

\* See Plate IX. of The Mosaics of the Cupola in the "Cappella Chigiana" of Sta. Maria del Popolo in Rome. Engraved and Edited by Lewis Gruner, London, 1850. The Mosaic is dated 1516. The Madonna dei Candelabri is supposed to have been painted between 1513-1520.

† Springer in his "Raffaël und Michelangelo," Leipzig, 1877, has discussed the whole question. This author suggests that the story is no older than the last century. See p. 217.

\* Memoranda on the Madonna dei Candelabri by Raffaele. By J. C. Robinson, F.S.A., London: J. Rimell & Son, 400 Oxford Street, 1878. Mr. Robinson, one of the most experienced connoisseurs of our time, was formerly superintendent of the Art Collection at South Kensington, and now holds the responsible position of Surveyor of Her Majesty's Pictures.





CHARCOAL STUDY.

DRAWN FROM LIFE IN HOLLAND BY GEO. H. BOUGHTON.

is arrived at, by all of us saying what we think will be expected of us. Were every one to say honestly what he thinks about this picture, how many would find "sublimity" in this Virgin's face? There is nothing there but a total lack of expression or sentiment of any kind. The reader will remember what Thackeray said about "La Belle Jardinière": "I hate those simpering Madonnas. I declare that the Jardinière is a puking, smirking Miss with nothing heavenly about her." This Virgin is nothing so positive as that—she is vapid in person. And when we read of "the Child with sparkling joy and freshness in his eyes, and the freedom of childhood in a head of glorious hair tangled, but tossing every way," we wish the writer joy of his power to see what is not to be seen, and to become so enthusiastic over it. A true knowledge and a lasting enjoyment of art do not come this way. A healthy criticism tries to see things as they really are.

CLARENCE COOK.

#### ART IN PHILADELPHIA.

##### EXHIBITIONS OF THE SOCIETY OF ARTISTS AND THE SOCIETY OF ETCHERS.

THE Philadelphia Society of Artists is now holding its fourth annual exhibition at its galleries in Chestnut Street. This society started the fashion of holding autumn and winter exhibitions in Philadelphia—that is to say, exhibitions of original works contributed by the artists themselves—and in that and other particulars it has done much to advance art interests. The majority of its members are young and energetic men who are not only capable of making an attractive and varied display of their own works, but who are in sympathetic relations with the younger men of New York and other cities, and are consequently able to command, for their exhibitions, the best contemporary performances. The exhibition now in progress is the best that has thus far been held under the auspices of the society. It contains some canvases which can really be called important, while a very high average of excellence has been achieved. Few of the works can fairly be said to be so poor as to be unworthy of respectful critical consideration, while a large majority of them are marked by positive qualities of superiority.

As many of their pictures have but recently been shown in New York and Brooklyn, and some of the most important among them, such as Mr. Hovenden's "Elaine" and his very admirable study of an old negro, Mr. Weir's "Flowers," and Percy Moran's "Studio," have already been mentioned in THE ART AMATEUR, such a detailed notice of the collection, as would be called for under other circumstances is scarcely necessary. The largest canvases devoted to figure subjects, other than Mr. Hovenden's picture above referred to, are F. D. Millet's portrait of Lawrence Barrett in the character of "Cassius," Fred James's study of a Canadian Indian fisher-girl, and Constant Mayer's full-length study of a boy which he entitles "The Truant's Remorse," as if a truant ever felt remorse except when he had a certainty of an interview with Dr. Birch fairly in prospect. The title of Mr. Mayer's work cannot be considered remarkably happy, but the picture is one of the best, by this artist, that has ever been shown in Philadelphia. Mr. James's fisher-girl is not handsome, but the picture has merit. And so has Mr. Millet's portrait of Barrett, although the most important part of it—the face—is unfortunately the least meritorious part. It is singular that an artist, who can paint drapery and accessories as well as they have been painted in this instance, cannot paint the human face divine without making it call to mind one of those famous Herald war-maps. Another goodly sized canvas that is entitled to particular notice, because of its merits, is E. H. Blashfield's "Music." This represents a damsel with a dulcimer, and a stretch of marble wall with a bit of foliage beyond and other accessories. The composition is very simple, and while it cannot be said that the picture expresses any particular idea, musical or otherwise, it is, nevertheless, an uncommonly pleasing work—a good deal more pleasing both as regards matter and manner than Mr. Blashfield's Roman pictures exhibited a few seasons ago. More interesting than any of these large canvases are C. Y. Turner's "Afternoon Tea," and "The Days that are no More." The latter, a representation of a widow and her orphaned boy leaving a graveyard, is a thoroughly charming work. It strikes a chord of sentiment without

twanging it. Among the other figure studies worthy of note, on account of their superior qualities, are a representation of a couple of young flower merchants arranging their wares for market by Leon Delachaux, which is entitled, "For who [!] are These?" a very refined little representation of a young girl in classical costume by Miss Mary K. Trotter, entitled, "Fastening the Girdle;" bright, sketchy little studies for which very pretty girls have posed as models, by Leon and Percy Moran; "Watching at the Gate"—the title of which is or ought to be sufficiently descriptive—by W. H. Lippincott, and a couple of very attractive pictures—"Blackberrying," and "First at the Tryst"—by C. Morgan McIlhenney, in which both figures and landscapes are painted with a great deal of refinement. Gilbert Gaul has two goodly sized canvases devoted to warlike themes, one entitled "Silenced," which shows the dead visited by the glimpses of the moon, and the other "Soldiers on a Picket Station," not failing to have a very good time of it in spite of the cold weather. These have much merit, but they are scarcely as attractive either in matter and manner as less ambitious performances of the same artist which have figured in recent exhibitions.

As is usual in American exhibitions the landscapes are in the majority, and average better as regards quality than do the figure pieces. The most showy landscapes are those of W. L. Picknell, who contributes four canvases. All of them are superior works—one entitled "Crossing the Bar," representing a brawny and sun-burned fisherman fastening his boat, being the most effective if not the most meritorious—although they seem to indicate that Mr. Picknell is master of but one scheme of color. Prosper L. Senat, who appears to have been under Mr. Picknell's influence of late—and not to his disadvantage—exhibits several representations of scenery in the neighborhood of Campobello. The largest, and all things being considered, the best of Mr. Senat's works is entitled "Summertime in the Land of Weirs," a picture which is a delight if only for the sake of its limpid and breathable atmosphere. It will not do, however, to judge a picture by its size; otherwise but scant justice would be done to such a lovely work as the "Gray Autumn," of J. Francis Murphy. This is not only the best of several pictures contributed by Mr. Murphy to the exhibition, but it is the best landscape by any hand in the exhibition. There is just a suggestion of Corot, which would seem to indicate that Mr. Murphy has intelligently studied the works of that master, while it has in it that which does not belong to any man except the painter of it. Other landscapes which are marked by positive qualities of excellence, have been contributed by M. F. H. De Haas, Thomas B. Craig, H. Bolton Jones, W. Sartain, James B. Sword, Bruce Crane, W. P. W. Dana, Clifford P. Grayson, H. R. Poore, Peter Moran, Arthur Quartley, and others.

While the Philadelphia Society of Artists is holding its fourth annual exhibition at its galleries in Chestnut Street, the Philadelphia Society of Etchers is making its first venture in a similar way at the Academy of the Fine Arts. This exhibition is limited to the works of contemporary etchers—a limitation which is to be regretted for a number of reasons, and particularly because such a display of the best works of the best etchers of all ages and all schools as could have been made would certainly have assisted in interesting the general public in an art concerning which there are many popular misunderstandings. The collection, however, is a very interesting one as it stands, and it is an exceedingly adequate representation of the accomplishments of the modern etchers. Contributions have been received direct from many prominent American and European practitioners with the needle and the acid, while the rich collections of James L. Claghorn and others have been freely drawn upon. The English School of Etching is represented by notable works by Seymour Haden, Whistler, Wilfred Ball, and other artists of repute; while the works of continental masters bear all or nearly all the names of noted artist etchers. Without disparagement to the admirable qualities of the English works, it must be said that an adequate understanding of the resources of the etching process can only be obtained by an examination of the performances of the French, Spanish, and Italian artists. Not only this, but these continental works, whether they be but slight scratches on the copper or elaborate light and shade studies, seem to tell something not merely about the importance of an artist having a clear understanding with regard to what he intends to do before he begins, but

about his having a distinct understanding about what had best be done. These works range from such rapid but wonderfully effective sketches as Felix Buhot's representations of rainy and sunny days in Paris, and A. Piccinni's brilliant little sketches of a group at a theatre, a group in church, and so on, to such elaborate performances as C. E. Jacque's "Sheep in Stable"—a treatment of the subject as exhaustive in its way as a painting by the artist would be—and C. Maccari's "Good Samaritan," in which the tones range from the pure white of the flame of a lantern to the intensest black, or such elaborate performances in rivalry of burin work as P. Rajon's portraits of Cardinal Newman and Charles Darwin. The collection also contains numerous examples from the hands of such celebrated painters as Bastien-Lepage, Berne-Bellecour, L. Bonnat, Benjamin Constant, C. F. Daubigny, E. Detaille, Fortuny, Gérôme, Meissonier, Millet, and Rousseau.

The American exhibit is unexpectedly good and contains a considerable number of highly meritorious plates. Stephen Parrish is the most ambitious among the American etchers and exhibits several very large plates, which are devoted mainly to subjects selected on the New England coast. These are apt to be somewhat scattered in composition, and the artist has not always been successful in achieving tone harmonies, but when all allowances for shortcomings are made there is much in them that commands hearty admiration. Joseph Pennell is the one among the American etchers who appears to have the greatest feeling for the picturesque, and many of his plates are not only entitled to great praise for the simplicity and directness of their execution, but for the skill with which much has been made of very commonplace objects. Among the other American artists, who have contributed noteworthy works, may be mentioned A. F. Bellows, F. S. Church, Henry Farrer, Gerome Ferris, Stephen J. Ferris, John Gaugengigl, R. Swain Gifford, Mrs. Emily Moran, Mrs. M. Nimmo Moran, Thomas Moran, Peter Moran, James Simpson, James D. Smillie, C. A. Vanderhoof, and Kruseman Van Elten. This exhibition is well worthy of a visit from all who are at all interested in the art of etching, or who want to be informed with regard to its capabilities.

SIGMA.

#### FANS AND FAN PAINTING.

##### CONCLUSION.

BUT, after all, the legitimate and indeed the only perfectly beautiful fan is that with a vellum or swan's skin or goose skin mount. It is most interesting on account of the importance of the paintings that can be executed upon these materials, which are by far the most durable of any used for the purpose. Swan's skin and goose skin have a grain which gives the right texture for flesh, and it does not shrink in mounting. But it is imported and not easy to obtain. Vellum may be obtained from your bookbinder. With this material there is nothing to hinder the minutest, the most highly finished, the most perfectly executed work. A vellum fan is often stippled with as much labor and finish as an ivory miniature. Any subject, no matter how complicated, can be attempted. As this kind of fan, however, ought to last for one or two hundred years, it is wise to choose a subject that is either mythological or taken from the works of a great master. A subject of the present period would probably have no interest, nor any value whatever, a few generations hence.

A moderately soft lead pencil is used for drawing on vellum. The outline should be done very delicately, and the false marks may be effaced, without much rubbing, with some stale bread crumb. It is better, if you transfer, to use the tracing paper with black lead on the back, rather than the blue or red papers. Care must be taken not to lean on the ivory tracing point while transferring. It would then make an indented mark in the vellum, and interfere with the painting. Some pretty medallions are done upon vellum. In general the centre one is from 2½ to 3½ inches high, by 4 or 4½ inches in width. The medallions on each side of this one are a great deal smaller. In the middle one there is a subject, and in the other two either monograms, trophies, or emblems. These paintings are often done in pink or blue monochrome, or as "grisailles," to make the fans match with the ladies' dresses.

"Monochrome," as the reader probably knows, is





"BLOSSOMS AND FALLING LEAVES."

FROM THE PAINTING BY GEO. H. BOUGHTON.



the name given to a painting done in one shade of color alone, but strengthened more or less with the same color. "Grisaille" is the name given to a work done in black and gray, with Chinese white for the lights. The coldness produced by the assembly of these combined tones may be diminished by introducing brown into the shadows, or by accessories tinged with pink.

In painting in body-color the laying of the tints is somewhat the same as in pastel painting. It is necessary that there should be great care in laying on the first washes of color. Let us take, for instance, a flower—say a poppy. Fill in the various dark leaves with a tint prepared of the deepest shade of color, others with a second tint, and those that are quite light with yet another tint. Let this dry. Then clear it up by degrees with more delicate washes, and finally by high lights in relief. Two or three strokes of the brush with a dark color used almost dry will suffice to mark the inside of the flower.

Painting in body-color, which is a delicate and an elaborate process, requires above all harmony in the successive tints. There must be nothing discordant. By means of the Chinese white so freely used the tones can easily be made to blend. On dark fabrics it is often necessary to return even two or three times before the colors have taken sufficient hold or have enough solidity. Light-colored stuffs do not present nearly so many difficulties to a beginner. Lights are never preserved, either on a textile fabric or on paper. They are made with Chinese white.

For figures in body-color, take up with a brush some lemon-yellow, and lay it on your palette. Mix it with a touch of vermilion, which produces a flesh-color. Add a little Chinese white, which gives the color more consistency. Let it dry. It will be on this first wash, very evenly laid, that you will finish the little heads, either of children or of adults. In a group, the same complexion is not to be given to all the persons alike; the flesh tint must therefore be varied.

The features, which will have been only indicated in the tracing, are done with grayish-brown for the eyes, and with carmine and vermilion for the lips and nostrils. These features are generally so small, so little marked, that without making a tint expressly for them, there will always be found enough color on the palette to add what is necessary for details of the kind. Fair hair is primed with a tint of lemon-yellow mixed with a little brown and gray. The light touches are done with lemon-yellow; but these colors must always be mixed with Chinese white.

Dresses, draperies, and ribbons are begun with the different shades of color decided upon. White is used at first, so as to present a certain surface and solidity which will admit of high finish. The lights are always put in afterward.

Care must be taken not to have the color too thick, for it may peel off in scales.

pale blue, beginning from the top; the tint, softened by gradation down to the horizon, is tinged either with yellow or pink, according to the situation of the subject—the yellow tinge for morning, and the pink tinge for evening.

In painting trees on fans, the laws of nature are not followed very closely. It is the decorative effect which is chiefly sought. The colors must all harmonize with the effect of light. For this reason, trees in the distance are done with emerald-green and pink, almost lilac. Those in the middle distance have most frequently autumnal tints. Those in the foreground only are green, but of a very subdued green. Moreover, the small amount of space in height which the fan affords makes it necessary to subordinate the landscape to the figures.

#### F. HOPKINSON SMITH'S WATER-COLOR DRAWINGS.

"If I can make my sheet of paper paint for me," Mr. Smith often says, "I like it as well as any other wash of color. I had as lief owe my tint to the manufacturer as to Winsor and Newton."

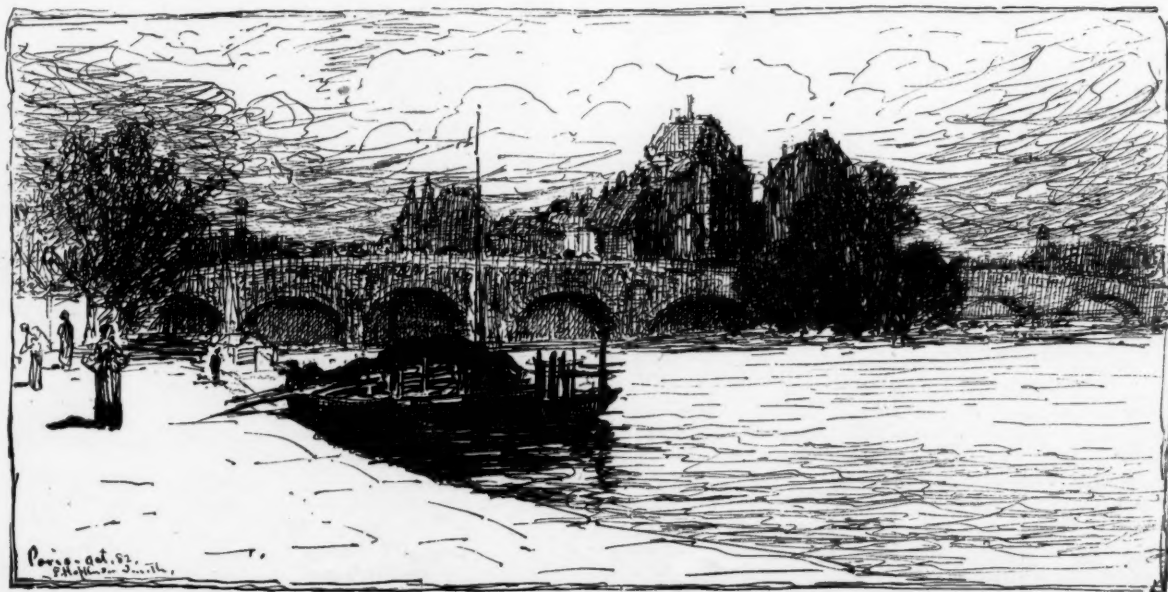
In the different countries of the globe—in Spain, Italy, Holland, Great Britain, in Cuba or in our own States—the painter's method has been the same. Providing himself with a great variety of white and tinted sheets, he sits down before the scene that attracts him, and studies the dominant color of the effect in that particular bit of nature. Sometimes, in a close tall street of old Europe, this controlling and dominant hue will be the shadows on the architecture; and then, sacrificing all considerations to the getting of this precious quality, he selects the paper that matches it, and the owner of his painting may one day be surprised to find that the golden glint of powdered light in the wall-shadows is nothing but the grit of the straw mixed into a common sheet of hardware paper. "How do you get this misty blue for your picture of Venice on a hot day?" some professional friend will ask. And examination will reveal that it is simply the felted blue-and-white of the paper known as French gray. A wash of warm color at the horizon, a scumble of white, kept very transparent, where the clouds are forming in the zenith, secures the gradation found in nature and dissembles the material employed. Of course it requires tact, as well as a great choice of papers, to work this vein without betraying a sameness and mannerism. But very slight lavings of very transparent color are enough to vary the effects to infinity, without injuring the valuable lucidity of colors depending upon the tint of the material used.

"I have just come from England," says Mr. Smith, as he works away on a charcoal sketch of the lions in Trafalgar Square, "and I have been astonished at the bigoted and dogmatic faith



"OLD BRIDGE ON KEIZER GRACHT, AMSTERDAM."

DRAWN BY F. HOPKINSON SMITH FROM HIS WATER-COLOR NOW ON EXHIBITION IN NEW YORK.



"PONT NEUF, PARIS."

DRAWN BY F. HOPKINSON SMITH FROM HIS WATER-COLOR NOW ON EXHIBITION IN NEW YORK.

The washing in of the first tints is very important, and must be done with great care. In landscapes begin

tion found in nature and dissembles the material employed. Of course it requires tact, as well as a great

with the sky, then wash in the distance, and so proceed toward the foreground. Skies are done with a very

sketch of the lions in Trafalgar Square, "and I have been astonished at the bigoted and dogmatic faith





LANDSEER'S LIONS IN TRAFALGAR SQUARE, LONDON, SEEN THROUGH A DRIZZLING RAIN.

CHARCOAL. DRAWING BY F. HOPKINSON SMITH.



shown by the British water-colorists in the materials handed down to them by their fathers. Whatman's paper, Winsor and Newton's colors, and Robinson's brushes, seem to them the conditions on which art exists. The lady painter in one of Droz's novels says that if you lived in a country where there were no hares' feet, or where hares had rough feet, painting would be impossible. Just so the Englishman thinks that without his trinity of manufacturers the possibility of water-color painting would expire. I think it high time that people painted with brains instead of with materials." Accordingly he ransacks every species of fabric for his needs, and feels no prouder, touching with sable stolen from a Russian beauty's muff the splendid paper stamped with the imperial crown, than when he gets some felicitous effect out of a piece of milliner's board by blotting it with an old table-napkin.

Another prejudice which the artist feels bound to combat is the prejudice against body-color. This is not the place to argue the point, but the place to present the views of a given expert. The defence of body-color by some of the best of the painters living seems to depend on their view of water-color art as above all things the method for hasty and graphic sketching. Those who regard water-color as a serious and deliberate form of art will never forgive body-color for its somewhat unsympathetic and unatmospheric appearance, while those who regard aquarelle as a perfect windfall to record the vanishing facts of nature with, are as much in love with the convenience of body-color as with the spirituality of transparent color. "I would like to know," cries Detaille in a letter, "how I am to sketch a changing scene without it. Here are the soldiers moving all around me. I will thank any one to tell me how to sketch the mud on an infantryman's breeches in washes of thin color, whereas with body-color I can get the exact effect in an instant." Similarly the present artist will point to certain successes in his pictures—the foreground of a dusty road, the cracked plaster of a Spanish wall, and ask, "In what other vehicle could I have so well sketched so much in the time employed?" Two things should be noted in his favor, by those purists who close their eyes in disdain to the easy triumphs of Chinese white. In the first place, by a very fastidious choice of materials, Hopkinson Smith contrives to execute washes with body-color which are all but transparent; which simply confer a valuable bloom upon his atmospheres or his shadows; and which are never detected as gouache by the picture-lover. In the second place, he is an artist who believes that what is valuable in a picture is the stroke which conveys the artist's thought, his inventiveness, his lively hit at nature, his vivid impression while the scene is in the act of striking him—while the worthless things in a picture are the strokes which are laid on in cold blood through a long series of days, to produce a mechanical evenness of workmanship or a fastidious accuracy of statement. This is simply a more polite way of saying, what might have been said at once without reproach, that our artist presents himself as a sketcher and not as a finisher. It is true that the most gross deception beclouds the public mind as to what is really finish, and that the term is admirably applied to a vast deal of work that simply clogs, confuses, and dirties a picture without in any right sense terminating it. But without dwelling on this distinction, which has been eloquently discussed before now, it is proper to say that Mr. Smith takes that view which is the universal opinion of all good painters that nothing so well represents the finish of nature as a direct, unrepeatable application of color, laid on with the utmost celerity; it is the conventional "finish," mostly a bungling superposition of patches upon patches, to hide defects and to bolster incapacity, which of all things most grossly insults nature and misrepresents her perfection. Our painter belongs to the class of artists who prefer to tear the paper, when the result of his work is not felicitous. So the labor which results in a picture may have been distributed on many sheets, of which only the luckiest one is saved; and may thus equal in amount the work accumulated on the picture of the lover of "finish," more than half of which is the mere concealment and mask of error.

Hopkinson Smith has always made swiftness of work act for him as a factor in his style, and develop all its precious qualities of ease and impromptu. Deliberately has he cultivated rapidity. And here is one of the ways in which his capacity of quickness has been made to serve him. He sits before a scene which strikes him,

possibly some evanescent effect with changing shadows and flying clouds. Another painter might be nervous, and lose the best choice of treatment by feeling hastened. For it is the slow workman who works in a hurry, and bungles through want of deliberation. The present artist spends what might be thought valuable time in making a series of preliminary effect-sketches. Taking a brand of charcoal, or a very soft crayon, he lays in the heaviest black, and indicates the highest light, of the effect before him, on a slip of paper, on which he takes the pains to draw a margin, at some distance all round the edge. This slip of paper is probably a leaf of a pocket sketch-book. Perhaps he has treated his effect as an "upright," that is, with the longer side of the page, vertical; but it is only fair to give a showing to the effect as a "flat picture," that is with the oblong turned downward. Again, he will sketch the composition with its darkest object moved more to the right of the centre, or more to the left, always with the white margin of the sheet carefully saved out by a line drawn parallel with it. In this way he accumulates perhaps half a dozen effect-studies, thrown about on the ground around him, each one turned upside down as it is thrown away, that it may be utterly forgotten while the next is in progress. Each "effect" is to be treated watchfully and intently, as if it were an entirely new idea, and with the strictest minding of its capacities as a composition. After thus exhausting the different aspects of the subject before him, he picks up the sketches now littering the ground, and compares them very carefully. The capacities of the scene for pictorial composition now start to his eye with inimitable freshness, each recorded in short-hand, but plain and obvious and original. Selecting the best he uses it as the hint and diagram of the ultimate painting. Only an artist able to work so decisively that he can throw off his labor without minding it, or feeling bothered by the loss of so much work, could secure these valuable little sketches in the time. They are done, and their relative value decided on, before the fleeting effect of the landscape before his eyes has passed away; and the picture which the public afterward sees is struck out with corresponding promptitude. Thus it will be seen that his quickness of work is not a slighting of nature, but a means of extra study.

And this attention to the best effect of composition is another matter in which the present artist is very sedulous, and in which he might be thought a little old-fashioned. In his work there is always a deliberate selection of a darkest dark and a lightest light, a careful placing of the human figure where it will balance some striking accent in the scene, a carrying off of these emphatic touches by echoing subordinates, which repeat themselves in fainter and fainter reverberations till the scheme fades out of the painting. In color, too, the same expedient is used, the red note or the blue note being never isolated impertinently in the picture, but persuaded away in minor keys of suggestive colors till it is lost in a margin or dissolved in a variation. No musical composer treats his leading motive more persistently, more lingeringly. The fact is, though the open description sounds artificial and mechanical, the expedient is found in every great master, from Tintoretto and Veronese to the Japanese fan-painter, the artist's strength and individuality being shown, not in rejecting this necessary repetition, but in dissimulating it and giving it variety.

Mr. Smith's studies in water-color and charcoal have been successful with the public, beyond those of any amateur artist who can be pointed out. Just at present he has been arranging a series of forty-four aquarelles in the gallery of the Moore and Clarke Company, on Fifth Avenue in this city. They are the result of his summer's trip, last year, through several of the kingdoms of Europe. From their range and abundance it would be supposed that they were the deliberate record of several years' travel, by an artist who sacrificed everything to his profession. Instead of this, they were the beguilement of the hours of leisure of a pleasure tourist, travelling gayly with a party of ladies and children, never interrupting the tour for the profession, and occupied besides with a devouring passion for accumulating and hunting up bric-à-brac. That so much could be done in the time is a lesson to some of us, who feel so industrious and preoccupied when we are really lazy.

It would be a delightful task, in the case of Mr. Smith, to write a biography instead of a sketch. Then it could be told how he came up, almost a boy, from

Baltimore at the period of the civil war; how he rapidly made hosts of friends, attracted by his geniality, his talent for telling a good story, his mimetic powers, his aptitude for charades, theatricals, and recitations. His honorable family line, too, could be dwelt on, ranging in direct descent to his forefather, who signed the Declaration, and wrote "The Battle of the Kegs," and other poetry of the Revolution. His wonderful adventures in his mad-cap summer excursions, whether disguised as a hotel-porter or leading the negro minstrelsy of a White Mountain parlor entertainment, might be dwelt on. In every circle, in every climate, he has been the leader of the frolic and the jesting, scattering delight and laughter around his path, as if he were the most irresponsible of men of leisure, yet always carrying important business schemes in his head, and contriving to wring a fortune out of the hours that only seemed occupied with amusement or with art. Of all the amateur work executed by men who have kept up a constant practical vocation of a very different kind, his work is the most frankly accepted by artists as being worthy of their notice and competition.

His trip to Cuba, two winters ago, resulted in a prolific series of paintings, that attracted wide notice, and sold promptly. The European sketches, now on exhibition, develop a greater command of hand, and a purified taste, changing his rank from that of the gifted amateur to that of the full-fledged artist.

It is the greatest imaginable wrong to an artist of such ubiquity to pretend to indicate him by three scattered examples; but the different sketches shown herewith from his hand at least belong to as many different countries. One is a scene at the Pont Neuf, Paris, to which city he several times returned, last summer, while wandering very impartially over the continent; another shows the Keizer Gracht at Amsterdam; the third shows Landseer's lions, at the base of the Trafalgar Square monument, as they loom through the London fog. The spirited sketch of his own keen physiognomy was elaborated one evening at the Tile Club, by Abbey and Millet.

EDWARD STRAHAN.

#### LONDON CORRESPONDENCE.

THE RELATION OF ADMIRATION TO ART—STYLES OF LONDON ARCHITECTURE—ROYAL PATRONAGE OF THE WATER COLORISTS—ART GOSSIP.

LONDON, January 4, 1883.

THE return of the winter season brings us at least as good a crop as usual of thoughtful utterances on art, a matter which is now no infrequent subject for our public speakers. Among these has been Mr. J. H. Chamberlain, of Birmingham, chairman of the Art School there, and evidently a thinker. His leading thought was that admiration is at the root of art, an idea which, if not embodying a complete definition, provides an excellent thesis in the light of which to review the history and prospects of art. Our future in art, Mr. Chamberlain thinks, will be determined first by the warmth, truth, and sincerity of our admiration, or the reverse; and secondly by our skill in making plain the nature of that admiration, and revealing it to our fellow-man. Admiration for man, he reminds us, has been the foundation of the greater part of the art of the past, and unless we can join in this admiration we must "cut ourselves away from nine-tenths, perhaps more, of the art the world has known." If it be as Mr. Chamberlain lays down—and no doubt what he says is substantially true—philosophers will say there is little fear of art perishing among us; for is not our admiration of our noble selves inexhaustible? On the other hand, there are not wanting those who see, in the modern growth of landscape art, signs that some artists are beginning to find out that nature is worthy of admiration apart from man. Undoubtedly the tendency of scientific discovery is to gradually reduce the comparative importance of man, and there is a similar tendency in modern art to admit external nature to a fair share of the admiration which used to be monopolized by the human being. More than one landscape painter in these days, has ventured upon painting a landscape without a figure in it; a proceeding which, at one time, would have been thought fatal to the interest of the canvas.

It is interesting to note that the lecturer, to whom these pregnant thoughts are due, spoke in contempt of art revivals. At best, he said, these were but the call-



ing up of ghosts, for we could not revive the conditions of society to which the art of the past was complementary. The art of the middle ages, for instance, was the outcome of the ordinary business of those days, and by no means, as some seemed to think, a mere creation of monks and priests; it was the outcome of a time when religion had two branches—Christianity and war. A bold and interesting way of looking at things was this, it must be granted. Mr. Chamberlain furthermore expressed a decided opinion that it was better to admire lilies and sunflowers too much than not to admire them at all. There was food for artistic admiration in the greengrocer's shop; the Greek volute was nothing to the beautiful form of the curly kale.

The opening of the session for the two architectural bodies has been another occasion for reviews of art matters in oratory. The architects in London have two organizations, the Royal Institute of British Architects for the older and established practitioners, the Architectural Association for the younger men and assistants. The Institute is somewhat preoccupied just now with its new departure in requiring a test examination for membership, a step which must enhance greatly the status of its members, especially if, as no doubt will presently be the case, a preliminary literary examination is required, as in law and medicine. The opening address of the session by the president of the junior body, Mr. E. G. Hayes, was remarkable for an assertion of the speaker's opinion that a new style in architecture was an impossibility, and perhaps not to be desired. I cannot pass this opinion myself without expressing a strong doubt of its correctness. Mr. Hayes, however, thinks architects need now only aim at new combinations of old features, and that it is open to us to adopt avowed mixtures of classic and Gothic. He does not think we shall see many more secular buildings of importance erected in the Gothic style during the present century. That we are getting tired of imitation Gothic Mr. Hayes is probably right in hinting. Street, in fact, has hardly died in time to be spared the sight of the tide of taste turning, and his new law courts, just inaugurated, treated, so far as art thinkers are concerned, with disregardful respect as the work of a patient and talented imitator.

The growing importance of water color painting has just been emphasized here by the resolution of the Queen to confer upon members of the Royal Society of Painters in Water Colors, present and future, a diploma bearing the royal sign manual. This will go far to place its members in the same rank as Royal Academicians. Meanwhile, the Institute of Painters in Water Colors, which is a hardly less important body, originally formed by a schism of the society which has now received this valuable court favor, is completing its large new galleries in Piccadilly, and holds in the spring for the first time an open exhibition. A certain jealousy between the two societies not unnaturally exists. Some advise amalgamation, but it seems the older body does not care to be merged. Artists, I imagine, may be content with things as they are; schism in the Royal Academy itself would be no great cause for lamentation if it led to effective rivalry. The new building of the Institute in Piccadilly is by Mr. E. R. Robson, who, as designer of all the London School Board schools, has made himself a name as a very practical and worthy architect in modern brick, and covered London with monuments to himself which will not be the least characteristic buildings of the century in the eyes of future ages. In his design for the Institute galleries Mr. Robson has succeeded in giving the appropriate idea of a vast stone casket for the reception of beautiful works. In fact, like his "board schools," it has character. This is more than can be said, in any favorable sense, of another of our prominent new buildings, the City of London School, on the Thames Embankment. This will be much admired, no doubt, of the citizens: it is handsome—and vulgar.

The sometime earnest pre-Raphaelite Millais continues to occupy himself by painting pictures for the Philistine. "Pomona" is the title of the last version of that popular child which has already figured on various similar canvases: a chubby little girl, pink and white, with blue ribbons and blue sash, apples in her hand, and apples in a wheelbarrow by her side. A great painter has, no doubt, a perfect right thus to rest on his oars and make money: the judicious have also a right to regret it.

In the season's exhibition of Messrs. Arthur Tooth & Son, now open, are several examples from the rap-

idly increasing body of American artists working in Paris. D. Ridgway Knight has a picture entitled "Gossips," a very sterling piece of work, remarkable, among other points, for the drawing of a row of pollard limes. Walter Gay has a well-painted interior with figures, "The Critics;" E. L. Weeks an Eastern scene with camels and figures, called "The Halt."

JOHN CROWDY.

#### ART OF THE PAST YEAR.

"DUMAS' Art Annual," for 1882, claiming to be "An Illustrated Record of the Exhibitions of the World," comes to us through J. W. Bouton, the New York agent of this work, which is published uniformly with Dumas' French and Belgian Salon catalogues. Wofully incomplete as it is as "an illustrated record" of the year, it is with its 250 illustrations—most of them excellent—probably the cheapest book on art that has ever come from any press, in any country. The letterpress of the English edition is much better English than we generally get from Mr. Dumas. There are not many typographical errors quite so funny as the title of "The Broken Pig" for "The Broken Jug" of last year, although the unconsciously funny man still asserts himself occasionally in some such sentence as this: "The public indulgence is requested for the hiatus in the following pagination," referring to the trifling omission of nine pages of the book. In his list of foreign exhibitors at the Royal Academy, the writer does not name Mark Fisher or W. J. Hennessey. But we must not be captious. The United States have not been slighted by any means. Sketches of several pictures shown at New York and Philadelphia exhibitions are given, and, in a very readable article, our clever contributor, Edward Strahan, reviews "Art in America in 1882." Like the rest of the work it reads as if it had been written in a hurry, and its merits are literary perhaps rather than critical, although here and there we come upon one of those pungent periods of Mr. Strahan which, suggesting much more than they say, shows that, after all, very little escapes his observation.

Of the notable display at the Academy of Fine Arts in Philadelphia last winter of the works of American artists abroad, he says: "Never was there a more interesting antithesis presented than when the works of so many scattered alumni were brought to stare each other out of countenance. The pupils of these different schools (London, Paris, and Munich), all of American birth, talked in language that made them incomprehensible to each other. Here, was the unmistakable accent of English art—Mr. Hennessey, with his 'Evening on the Thames' and 'Fête Day at Calvados,' with their wiry vegetation, their character-study in the literary sense, scattered minuteness, and absence of focus; or Anna Merritt, a Philadelphia girl of genius, with her 'Luna,' a veiled head conveying the mysticism of Burne-Jones in the colors of Gainsborough." But the most important of the pictures sent from London he considers was Whistler's "Portrait" of his mother. "Elsewhere," he says, "there was the monochromatic Munich accent, equally pronounced, in the contributions of Kirkpatrick, a young pupil of Diez; Makart, or Siemiradski in their Munich period, might have signed these canvases, luscious and gummy with their painting of treacle." And he mentions Pearce's "Beheading of the Baptist," Moss' "Christ Among the Doctors," Bridgman's "Game of Chess," Boggs' "Unloading the Crabbing Boat," Dana's moonlight "Marine," Birge Harrison's "Return from the First Communion," Charles Dubois' "The Seine at Meudon," Eakins' "Fishermen Mending their Nets," Poore's hunting dogs, J. S. Sargent's heads and Mrs. Whitman's "Cadwallader Children."

Of the exhibition of the Society of Water-Color Painters, he says: "There was exactly one contribution which formed a 'star' in this collection—'The Sisters,' by the Philadelphia painter Abbey," and to him he devotes a page. Hopkinson Smith and Arthur Quentley come in for unbounded praise. Thomas Hovenden, Dunk, Farrer, and Beckwith are mentioned pleasantly. The young Morans are not recognized here, or in any other of the exhibitions of the year.

The regular spring exhibition in March at the Academy of Design in New York with its eight hundred or more paintings does not elicit the mention of many names; but Mr. Strahan thus pays his respects to the managers: "At present it (the Academy of Design) sees itself prosperous, but with some remarkable

figures among its academicians, elected in the genial old times because they could tell good stories at the annual dinner. Its yearly displays are the principal exchange or bourse for American art and provincial painters from a thousand leagues away send in their terrible canvases in cheerful faith, chilled only by the knowledge that the places on the line opposite the eye are reserved by the merry old academicians for their own subjects. The galleries are perforated with a suitable number of lofty doors, and it is over these doors that the intelligent visitor always looks for the best pictures. The president, Mr. Huntington, is a portrait-painter encumbered with commands, and a most cultured and distinguished gentleman."

The writer, in noticing the April exhibition of the Society of American Artists, introduces a pleasant estimate of some well-known artists of the younger school. He says: "Mr. Fuller, a Boston artist, is one who may be pointed out as fully of the soil, and the inventor of a style. By a strange vaporous treatment he contrives to enclose his gypsy girls or his young New England witches in the whole atmosphere of their gypsy or wizard life, so that we see their past and future, and involuntarily set them in the full environment of legend. This picture here had the oddly misunderstood title of 'Lorette.' Eakins contributed a life-size 'Crucifixion,' studied with fatal minuteness from a living suspended model; the artistic motive was to represent the full heat of the Eastern sun glaring on a naked body. Naturalism has seldom been so coolly applied to a clerical subject. Duveneck, whose flesh-painting, a little in the style of Menzel, has excited much admiration in Munich, was represented by two female figures, full of interest in the problems of portrait art. Chase was represented by one of his feats of legerdemain in magical brushwork. Chase, whose portrait of Duveneck received an honorable mention in the Paris Salon of 1881, constitutes with that gentleman the mainstay of 'the Munich idea' in American art: they have strongly tinged the young society in question with this doctrine. Let them import into the painting of the United States some of the qualities of Menzel, of Leibl, of Lenbach, and there will be little complaint made of their propaganda. In opposition to this theory, and in the very bosom of this Society typical of advanced ideas, are artists who live upon the tradition and study of French art. Mr. Lungren, for instance, while strongly American, obviously remembers Degas, De Nittis, and Cazin. He contributed a charming scene of a city park in the snow, with figures looking up at the electric light, whose rays wove a lace of tree-shadows over the whitened ground. Blashfield with an 'Autumn' and Volk with 'The Captives,' Millet's portrait of the tragedian Barrett, Weir with the 'Flora,' Thayer with a 'Lady and Horse,' Eaton with a portrait or two, showed the live sap of growing, creative art. Palmer, Bunce, and Blum presented Venetian scenes; Palmer was realistic, and Bunce recalled Turner, in these tributes to the Adriatic; while Blum, with a few true and sensitive touches, gave us the real unreality of water, and the true Venetian sense of living in a dream."

Of the Exhibition of Belgian Art, in Philadelphia, Mr. Strahan says: "The exhibition earned four hundred thousand francs, but it was a bourgeois success rather than an artistic success."

The New York Academy's October exhibition is dismissed without comment, the only pictures mentioned being Quentley's "Thames at Gravesend," Blashfield's "Rebecca," Sartain's "Old Orchard," Huntington's "Doctor Washburn," Dana's "Brittany Beach," and Bridgman's "Planting the Colza" and "At the Mosque Fountain."

Equally brief is the mention of the regular annual exhibition of the Academy in Philadelphia. He only says: "One hundred and twenty-five paintings were sent by the single city of New York, being the works of such artists as Blashfield, Beckwith, Sartain, and Bolton Jones. But no part of the display attracted such attention as the contribution of about forty pictures from Americans living in Paris, including such striking canvases as Bridgman's 'Lady of Roumania,' and the remarkable caravan subjects of Mr. Weeks, in which he seemed to imprison the infinity and the melancholy of the Sahara."

Mr. Strahan concludes his review with a notice of the principal picture-sales. The exhibitions in Boston and Baltimore, Chicago, St. Louis, and Cincinnati, the exhibitions of black-and-white, of fans, of etchings, of wood-engravings, are mentioned in passing, but not discussed,

# DECORATION & FURNITURE

## INEXPENSIVE HOME DECORATION.



CONSIDERATION of the needs of persons of taste who have no money to waste is a valuable characteristic of "Every-Day Art." Mr. Lewis F. Day's new work on home decoration (Scribner & Welford). It is full of useful hints, and the fact that many of them were contributed originally to the pages of the Magazine of Art in no way lessens their value as they are now presented. The illustrations which we reproduce give a fair idea of the practicality of the writer's ideas. Take, for example, the central one on this page. Recognizing the inevitable fact that most of us have to live in the unpicturesque house that comes to us fresh from the builder's hands, Mr. Day tells how one may proceed to ameliorate its ugliness. Our illustration shows how he would treat the common English type of hall and staircase, a treatment which may readily be adapted to the somewhat different conditions of the average American dwelling. "The dreary breadth of ill-considered wall and ceiling space may be spared us. A horizontal division of the former disturbs its monotony, and affords a satisfactory line for the eye to rest upon, as do also the bands by which the ceiling and soffits of stairs are broken up into panels. The

woodwork which is inoffensive in character is proportionately pronounced in color; and, in the

same way, the panes of glass introduced into the door facing the passage, are meant to draw attention from the graceless curve of the ceiling above, and its awkward junction with the side wall."

In a chapter on "The Rights and Wrongs of Imitation," Mr. Day makes some suggestive remarks on the subject of "leather paper."

He is not at all sure that the Japanese mate-

rial which we so name is meant to imitate gilt leather; the idea suggests itself to us because we have been familiar with nothing of the sort except the old stamped leather. The Japanese use paper habitually where we should use leather, linen, or even wood, and, as Mr. Day says, it would seem more just to say that they have developed the resources of paper, than to condemn them for pretence. "It is a point not always easy to decide, but certainly worth consideration, how far any rivalry of one material by another may be considered a workmanlike development of its capacities, and how far mere pretence. Upon the solution of that question depends the justification of the artist. It is to be regretted that our earlier familiarity with embossing, as applied to leather, should suggest inevitably the idea of imitation when it comes to be applied to any other substance. If it were the grain of the leather imitated, then the case would be different. But there is no such natural connection between leather and embossing, as to preclude the embossing of any and every other substance that admits of it. Embossed leather

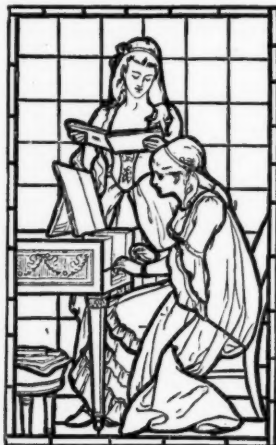
is perhaps in its origin only an imitation of repoussé metal-work; and if the art of embossing were traced back to its beginning, it might prove to be simply a substitute for carving or modelling."

Mr. Day rebels against all theories of color. Most of the dogmas as to the proportions in which the various colors should be used, are based, he points out, upon the fact or fancy, that a ray of sunlight is made up of colored rays in these proportions. He admits that it is of infinite importance to the astronomer and the chemist to resolve colorless light into its elements; but the spectroscope is not likely to revolutionize art, or even greatly to help the artist. "The very test of all good color is that it is too subtle to be put into words. Only the coarser, cruder tints, that can be quite clearly defined, come within the scope of the theorist. And then the rules concerning the relation of form to color! One obvious use to which color may be put is that of emphasizing form. But to insist that the development of form is the one and only function of color is more than rash. . . . All that can safely be asserted is, that in any scheme of color there should be strict relation between its quality, its quantity, and its situation—that is to say, its quality will be suggested by the quantity in which it is used, and the situation in which it is placed; its quantity will be regulated by the lightness or darkness, the brilliancy or depth, of

the tints employed, and by considerations of the light or shadow in which they are placed and the distance at which they are seen; its situation will be determined by the amount of color used, and the nature of that color." The study in design given herewith shows

the use of color in emphasizing some of the forms, and softening others.

An interesting chapter on "Pictures in the House," contains some decidedly original ideas, one of which—in relation to tilting picture frames—is illustrated on the opposite page. Another, devoted to advice "To Ladies and Amateurs," will probably be found more straightforward than palatable; but if it will induce the class, to whom it is addressed, to give more study to the art of design and so bring them to recognize that decoration is a much more serious matter than they suppose, Mr. Day's frankness may do much good.



MUSIC-ROOM PAINTED WINDOWS.

BY LEWIS F. DAY.



MUSIC-ROOM PAINTED WINDOW.

BY LEWIS F. DAY.



SIMPLE DECORATION FOR AN ORDINARY STAIRCASE.

BY LEWIS F. DAY.



MUSIC-ROOM PAINTED WINDOW.

BY LEWIS F. DAY.

## NEW HOUSES—INDOORS AND OUT.

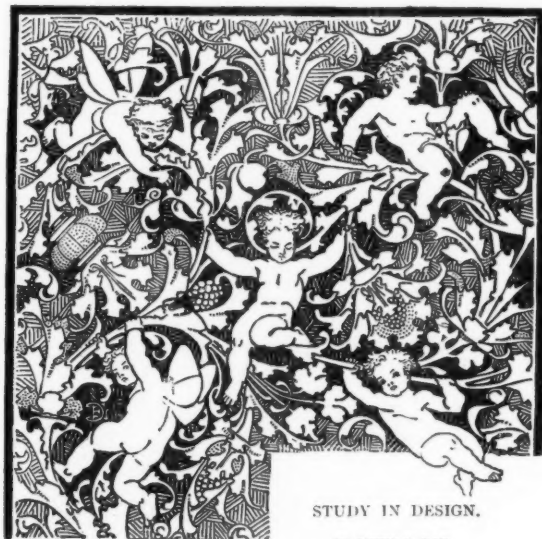
IT being, on the whole, an open winter, the work of housebuilding, hardly less than that of decorating, goes steadily on in New York. There are days when mortar runs no great risk of freezing, and the hard-pressed builders and architects take advantage of the fact to push forward dozens of new houses toward completion. Of these a still larger proportion than ever before make pretensions to artistic finish and architectural effect, and when the many delays, incidental to even the mildest winter weather, are at an end we shall, no doubt, find it a real pleasure to describe in detail Mr. Tiffany's new house on Madison Avenue, and many another of which all that is now visible is merely subcellar and basement. In a few months,



too, ground will most likely be broken for several residences, of which it is promised that they will put even the Vanderbilt mansions in the shade. We shall see.

It should not be difficult to beat any one of these three pretentious edifices, as

to external appearance at least; and less money may be made to go farther than the sums lavished on their interiors, although the latter have among their decorations some objects which cannot easily be duplicated or surpassed. It would be strange, if it were otherwise. For, without ransacking Europe, people of very short purses, indeed, can find, here in New York,



STUDY IN DESIGN.

BY LEWIS F. DAY.

objects of art both old and new which, if selected with judgment, will have a constantly increasing value on account of the impossibility of reproducing them. It is safe to prophesy that anything, similar to the best of the interior work now being

put into so many newly-built residences, will not be obtainable five years from this.

By that time, things will, no doubt, be well done that are now badly done, but the converse will also be true; or at least it will be found that certain kinds of work which are now turned out as a matter of course will then have become costly and difficult to get. Much of the best work of to-day is due to the efforts of individuals who in a few years will be in positions where they will no longer be able to attend to details; and though others as capable may arise, still they will not do exactly the same kind of work. Already certain things have begun to deteriorate under the influence of a demand greater than could be properly supplied. The opalescent glass, for instance, which has come so greatly into vogue, is no longer what it has been, and those who have got early specimens of La Farge's productions, may congratulate themselves on the fact.

When the glass manufacturers would take no trouble whatever about it some one more competent had to do so; but now that they find it to pay, the evidences of a coarser manipulation and of a vulgar preference for glare and "fire" are too apparent in the material that they furnish. In exterior decoration, too, the sculpture which has become almost a necessity in the better class of dwellings has begun to show signs of a serious falling off in spirit and in handling. Messrs. Ellin and Kitson's work on Mr. W. K. Vanderbilt's house is not so satisfactory as that on Mr. Drayton's,

which was done previously; and some work that they are now doing or superintending is positively bad. But, on the other hand, there is no doubt that La Farge still turns out excellent windows, that the sculptors above mentioned and some others are yet



SIMPLE CEILING DECORATION.

BY LEWIS F. DAY.

capable of doing very good work, if it is strictly demanded of them, and that in some other trades, such as marble mosaic, stamped leather and embroideries, great progress has been made within a very short time. In the art of combining all these products in the interior or exterior furnishing of a house the advance has likewise been very remarkable.

The kinds of work just enumerated are not much hindered by any weather; and all through the first half of the present season they have gone on without cessa-

tion, or rather at a quickened pace, as owners of houses not finished have been anxious to enter into possession, and to receive their friends in them before the winter should slip away. The lucky ones (perhaps to prove unlucky in the long run on account of hurried work) have got carpenters and painters, carvers and gilders out of their way before the holidays; but many are still enjoying the happiest and most exciting period of their lives, the fitting up and decorating of a permanent home.

Of the houses that have been completed before the commencement of the season the most important, though not in all respects the most successful, are Mr. W. H. Vanderbilt's and his son's, Mr. W. K. Vanderbilt's.

The latter has very little American work in its interior; the most important decorations being some overrated French ceilings and a large window by M. Oudinot, the same who executed the very weakest example of stained glass in Trinity Church, Boston. The exterior, however, though very faulty architecturally, is interesting on account of the extreme richness of its ornamentation, which has generally been

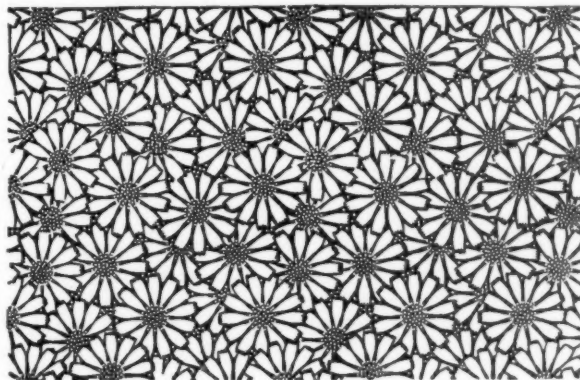
passably well done. The house, it may be unnecessary to say, stands on the corner of Fifty-second Street and Fifth Avenue. It purports to be in the manner of the early French Renaissance, and whatever the misuse of such Gothic features as pinnacles and buttresses could do for it has been done, to bring it within the limits of that style. On the Fifth Avenue front there is a large projecting bay containing the carved doorway which is surmounted by a canopied balcony and finished by a large dormer window. In the re-entrant angle between this projection and the mass of the building is squeezed a quarter section of a turret which in its entirety comes through the roof and is capped by an extinguisher roof of its own. This turret rests on a bracket which is composed of many highly-ornamented mouldings, and its whole surface is first divided into panels by Gothic tracery and then liberally peppered with fleur-de-lis.

The sides of the covered balcony are also divided into panels by colonettes of a very pretty pattern, and each panel is filled with sculptured ornament. The window-jambes are filled with fanciful carvings of vines and rose and oak leaves, with birds and lizards and other small animals sporting themselves among them. There is an additional balcony, a little one, at the upper corner, and what with these and the stoop and the area wall, there are plenty of ornamental balustrades, any one of which does more credit to Mr. Hunt as a designer of such work than the house does to his skill as an architect. Still more carving, some of it of very good quality, has been lavished on the side facing Fifty-second Street. This front is much more imposing than that on the avenue. (It may be said right here, that the rear view of the house is the best.) It consists of three portions, not very distinctly marked off from one another except that they rise to different heights and are provided with separate roofs. The central one has a semicircular bay-window to the second story, supported like the turret, but even more richly decorated. The best bit of figure carving on the building is a group of children playing, which ornaments one of the members of the pendentive. On one side of this is a round arched window and on the other is a door to correspond. Next the



CABINET PANELS.

BY LEWIS F. DAY.



DIAPER OF DAISIES.

BY LEWIS F. DAY.



SCHEME FOR RELIEVING THE UNSIGHTLINESS OF TILTED PICTURE-PANELS.

avenue is a larger bay, hexagonal in plan, on both the first and second stories, and the third division of the house is marked by a square projection, all very elaborately sculptured. Even the chimneys are covered with carving, and no chance has been lost of sticking on a gargoyle or a finial. The house is, in fact, a mine of rich detail, but after the first bewildered glance it is too apparent that it is little more. It will, it is probable, be many a year before another such building is erected, and it is too bad that the opportunity given the sculptors was, if not thrown away, not made the most of.

Compared with those on many another edifice in this city the carvings are, to be sure, not bad; but nowhere do they rise to the level of goodness that might have been expected. Still we are unlikely to see better, for a time, in corresponding positions.

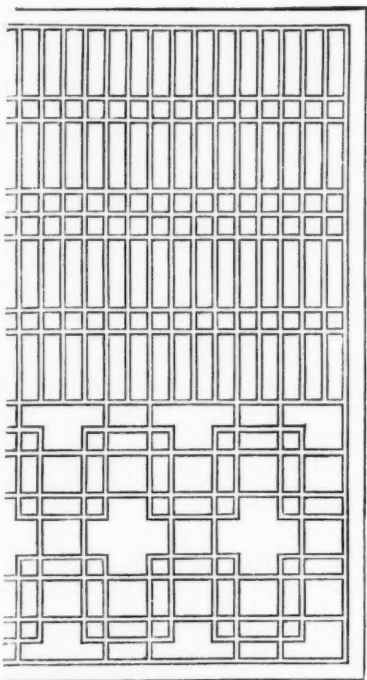
Mr. Cornelius Vanderbilt's house at Fifty-seventh Street and Fifth Avenue is also, as to its outside, in the



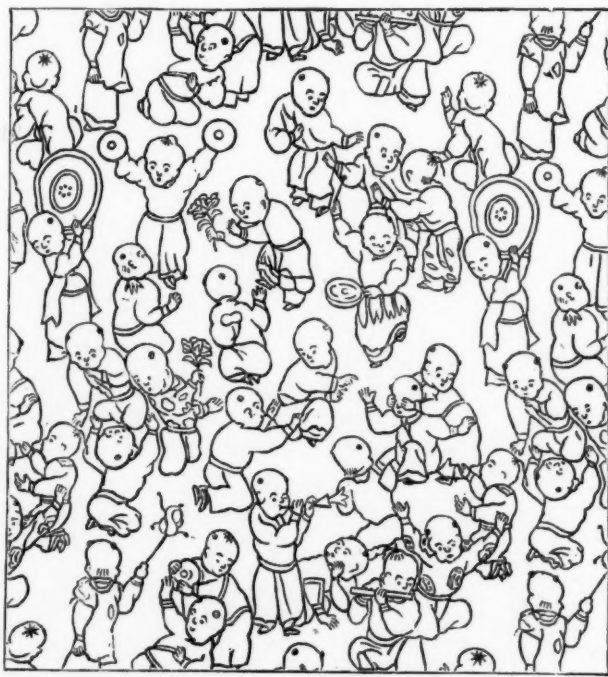
BANKO TEAPOT.

French Renaissance style; but of a later period. There is no trace of the Gothic and no exterior work that calls for mention. The interior, however, contains many examples of American workmanship and design, very creditable on the whole. The stained glass by La Farge, not so rich as he has done, is, at least, reasonable in that it admits plenty of light. The color, sparingly introduced, and used to accent important spots in the composition, is harmonious and pleasing. It does not make the beholder grind his teeth, as a great deal of our modern stained glass too often does. The carvings in wood are, some of them worse, some better than the marble sculptures of Mr. W. K. Vanderbilt's mansion. Those that are better have been superintended by St. Gaudens or by La Farge, and it is doubtless to this that they owe their superiority. The most striking are in the dining-room, the coffered ceiling of which is completely filled with elaborate figure work in marble, wood, and metal. The beams themselves are richly carved with the usual mouldings, and many of these are sheathed with sheet bronze hammered into the requisite shapes of egg and dart or laurel leaves. Bacchus, supported in his car by fauns, little boys treading the grapes, young men bearing them in blimming baskets, sea-gods and sea-nymphs in mahogany and white wood inlaid with shells and colored marbles, fill one of the panels. Another has Diana in a chariot drawn by bulls. A life-size figure of Ceres occupies another panel, and various ornamental designs the rest. The decorative scheme prepared for two of the adjoining rooms was an extremely promising one, but for some reason or other—it cannot have been for want of funds—was abandoned. It contemplated the painting by La Farge with figure subjects and festoons of flowers and leaves of the vaulted ceiling of what is called the water-color room, and the dome of another small room beyond. If it had been carried out as intended, these rooms with the dining-room opening en suite would have offered the finest interior vista in America.

Mr. Bradley Martin's on Twentieth Street was among the houses that were not quite finished until after the holidays. It is a good example of interior decoration that is at the same time rich and quiet. From the mosaic in tinted marbles at the threshold, to the farthest recesses of the establishment, there is little to offend even a fastidious taste, and it is needless to say that in what is now called a fully decorated house such a state of things is rare and wonderful. The usual mixture of styles is not absent. There is carved wood-work in patterns that are now Runic or Celtic, and now Arabic and Moorish. Over a dado of this sort in the hall there is grateful expanse of a plain warm tint, while the frieze is Renaissance and sparkling with some of the thousand and one materials that are now used for incrustation in the plaster of walls and ceilings. The ceiling in this case, however, is of wood, of a light tint like the dado, and like it also carved in various interlacing patterns. A parlor in white and gold opens on this pleasantly treated hall and forms with it a very charming ensemble. It recalls agreeably Mr. Barney's house in Fifty-fifth



PART OF A JAPANESE WINDOW OF LATHS AND PAPER.



REPEAT PATTERN OF A JAPANESE PRINTED FABRIC.

Street, which is in about the same condition as all that we have described—that is, the owner is installed, but some of the decorations are as yet unfinished. In Mr. Barney's case, the library has been only temporarily finished with plain tints where frescoes are to be painted, and the dining-room ceiling, divided into narrow panels by long and rather heavy beams, is to be taken down and replaced by a painted ceiling.

Mr. Samuel J. Tilden's Gramercy Park mansion is still in a rather chaotic condition as to

the interior, but the complete removal of the scaffolding from the front enables one to see that the architect has made a sad mistake in breaking up and weakening his design with bands of blue-stone engraved in commonplace patterns by the sand-blast, and also in crowding it with very mediocre though pretentious sculpture. The adoption of what is variously known as Victorian Gothic or the "Eastlake" style most people will consider to have been a third mistake and perhaps the worst. Mr.

Vaux is a very good landscape architect, but he has apparently not been awake to what has been going on in domestic architecture in New York during the last few years.

Out of the city, builders have been quite as busy as in it. In Brooklyn, Mayor Low has been fitting himself up a new home on Columbia Heights. It contains some very good stained glass and pierced brass work by Tidden & Arnold, but very little else that is praiseworthy. In fact, the Mayor's taste does not seem to be at all equal to his integrity or his fearlessness as a politician. By far the best house now approaching completion in Brooklyn is the residence of Mr. R. Maxwell on Union Street and Eighth Avenue, but this commendation applies to little more than the work of the architect, Mr. R. B. Eastman, and some very handsome windows by the firm mentioned above. These consist of three excellent staircase lights of Renaissance pattern and a fine window set in a recess over the buffet in the dining-room. This last has a figure of Pomona standing in an arbor of leaves and fruits,

all except the face and arms of the figure being in mosaic glass without a trace of paint. The color is very rich, the composition is striking but orderly, and the choice of the glass, to give the various textures of marble, leaves, and the folds of the drapery, is excellent. Luckily, this work is set in the only rationally decorated room that the house contains. The dado and ceiling of carved oak, the olive-green stamped velvet on the walls, and the chandelier of oxidized silver, designed by Mr. Caldwell, make a very harmonious assemblage of tints around the rich and full color of the window. Mr. Locke, the designer of the latter, is a very young man who has a brilliant future before him.

The completion of Mr. Ross Winans' house at Baltimore has been the architectural event of the month, outside of the immediate neighborhood of New York. It is a two-story brick and free-stone house with an attic, and is in that tempting French Renaissance style which affords such scope for all sorts of ornamentation in wood and stone and "carved terra-cotta." The fame of the firm which has built it, however—McKim, Meade & White, of this city—insures that good taste and sound judgment ruled in its construction and in its ornamentation also, since the architects have had full charge of that. The same firm have just finished

a handsome residence in Boston, and they are the architects of Mr. Louis C. Tiffany's new house, of which we hope soon to have something to say.

In the opinion of The Artist, English society is not sufficiently well grounded in the elements of good taste to be proof against a tide of fashion, and if this should seriously set in again in favor of fussy and pretentious upholstery, as is thought likely, the worst may be feared. We hope the apprehension is unfounded.



SACHI BOTTLE OF BAMBOO STEM.

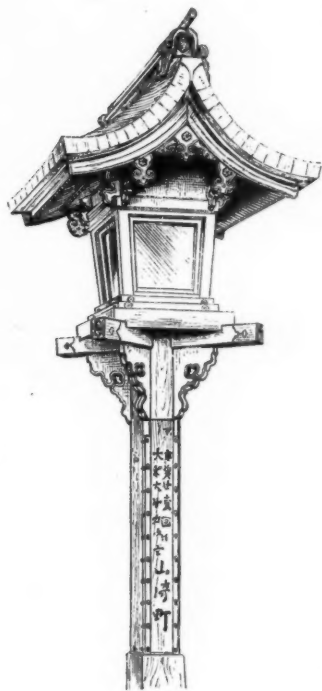


## JAPANESE DECORATIVE ART.

UNDER ordinary conditions the announcement of a new book on Japan would not interest us greatly.\* So much has been written on the subject that we are inclined to suppose that we know all about it. But it is quite different when a professional architect and ornamentist of the reputation of Dr. Christopher Dresser goes to Japan expressly to collect information as a specialist. The result of his labors shows that in certain departments of the art of that country we are profoundly ignorant. "Drawings of flowers, of birds, of fish, of insects," as he remarks in the preface, "are all familiar to us; but it is not generally known that just as the Greeks, Moors, and other peoples associated with their architecture certain conventional forms, so the Japanese have a national style of conventional ornament." What this is he fully explains. We find in the volume much that is

new, and most of that which is not new is told so agreeably that it is almost as interesting as if it were so. As a guest of the Japanese nation, Dr. Dresser had unusual opportunities for studying the architecture and the art industries of the country, and he has shown that he knew well how to use them. Indeed, it is not too much to say that his book has the practical value of a text-book combined with the fascination of a romance.

Some few years back, the author tells us, when about to send an assistant to Spain and Morocco to make sketches of all kinds of art objects, George Augustus Sala told him to "Remember, Spain is the land of nails." Dr. Dresser knows now that his friend was imperfectly informed on this matter, for Japan is the land of nails and not Spain. The temple doors in the old City of Nara he found "positively bestudded with such nails as are in the truest sense ornaments. A huge hinge is here sometimes attached to a temple door with nails having heads from half an inch to



JAPANESE LAMP-POST.

inch and a half in diameter, while every available part of the door itself is in some cases occupied by nails with heads three and a half inches across." With these nails he is delighted, and no less so with the hinges—grand hinges—hinges two to three feet in length. And beside hinges we have metal plates and bindings on the doors. In Troyes, he says, there are many bell-pulls, knockers, and door-handles which are interesting. Andermatt on the St. Gothard, for a small place, is rich in art metal-work; and in Frankfurt-on-the-Main, glorious specimens of hammered iron still remain to us from mediæval times; but in Nara one is everywhere impressed with the riches possessed by the town in its metal work.

In the province of Isé, he noticed some grand street lamps, formed wholly of wood, with lanterns three feet across at their broadest parts, and with roofs most carefully made of "small wooden tiles." The lamp-post illustrated herewith suggests how picturesque such an object might be made in our own streets. Yokkaichi, in the same province, is the seat of the Banko potteries. The special characteristic of the wares of this town is that they are made by the pinching of the clay between the thumb and finger, as shown on the opposite page, and not by any process of "throwing" on the wheel.

In Nagoya is a temple with a very rich gate, a portion of which is shown here. The uprights and cross-beams, as well as the panels, are carved with elaborate

ornament; and even on the two sides of each structural member the pattern varies.

One wonders that the Japanese should be satisfied with windows of laths over which paper is "strained"—the paper being on the outside—very much as a visitor from the Eastern States wonders why in a large and wealthy city like San Francisco the houses are all built of wood. The explanation is the same in each case. The structures are intended to withstand the earthquake. Dr. Dresser says: "It will be apparent to all that the use of glass would be accompanied by great danger in a land subject to earthquake shocks; and while the paper has the disadvantage of not being transparent, the Japanese suffer but little from its slight opacity, as during the day some of the window slides are always removed from their places; and to an abundant admission of fresh air the Japanese make no objection." This Japanese lattice-work is well known now in this country and is used freely for decorative purposes, one of them—very effective sometimes—being to apply it against a colored or gilded ceiling.

The Japanese are a simple and humorous people, and in their art one finds frequent evidence of this characteristic.

Our author saw a carved monkey of comical aspect, resting upon a temple roof as though it were sitting there; and a cat modelled on the tiles of a house. In the case of fabrics there are some extraordinary patterns.

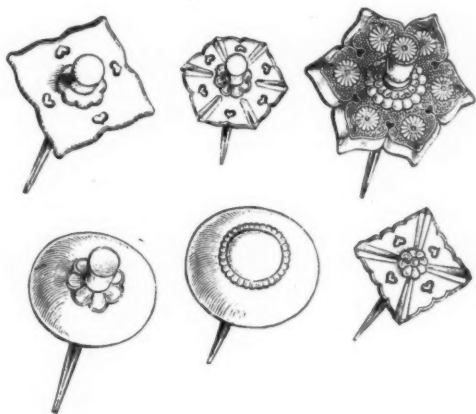
The two materials which furnish more of the useful objects of Japan than any other, scarcely excepting clay itself, are the bamboo and paper. "The Japanese," our author writes, "seem to make everything of bamboo, and to treat it in every imaginable manner. It must be remembered that the bamboo is a tough, fibrous, giant grass, with hollow stem divided horizontally at the knots. Thus it consists of a series of cylindrical chambers superposed one on the other, and separated from each other by horizontal wooden divisions—the knots or divisions being very close to each other near the root of the plant, and removed from each other by a considerable distance in the higher part of the stem.

It is from these knots that the thin shoots on which the foliage is borne are protruded." The sachi bottle of our illustration is formed of a portion of a bamboo stem, with two horizontal septa—one becoming the top, the other the bottom of the vessel. On it is a beautiful spray of the magnolia carved in cameo-fashion,

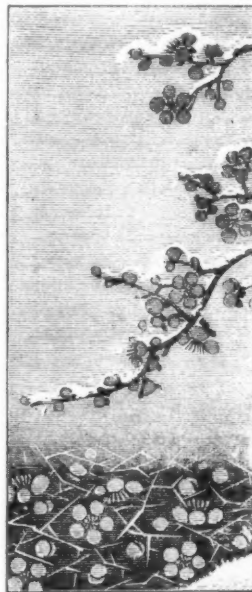
and with a bud so arranged as to become the spout from which the sachi is poured. A plugged hole at the top permits of the vessel being filled with that exhilarating fluid. Dr. Dresser tells as follows some of the purposes for which the Japanese employ the bamboo: They use large joints for the carrying of water, as we use pails. They make fences of a hundred different kinds by plaiting and intertwining the thin shoots in various ways. They make sun-blinds by threading little bits of bamboo on strings, as we thread beads; they split it into laths and form mats by attaching the strips together with threads; they make the spokes of their fans of bamboo. They split a stem throughout a portion of its length and make a hand screen by spreading the split portions and pasting paper over them. They make their fishing-rods of the bamboo; they convey water in bamboo stems from which the transverse members or dissepiments have been removed; their baskets are of the bamboo (willow is not used in Japan for basket work), and by hammering it till it is reduced to a broken and fibrous condition, they form a fuse

used for blasting operations; while the tooth-brush is a bit of bamboo stem, with the end rendered fibrous by hammering. These are some of the uses to which bamboo is put in Japan, but they are only a few out of a multitude.

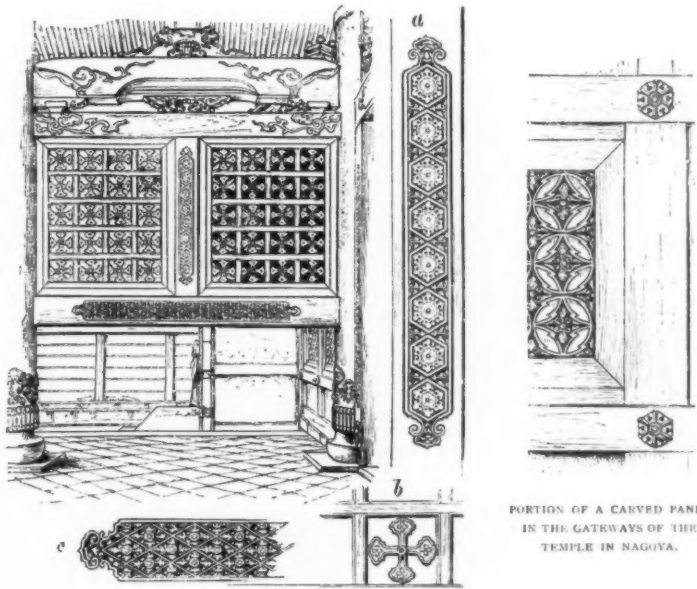
The Japanese paper is tough and fibrous. Thus they make from it a material closely resembling leather, and also an imitation of tortoise-shell so like the sub-



OLD JAPANESE NAILS FROM TEMPLE-DOORS IN NARA.



ORIGIN OF THE HAWTHORN PATTERN.



DETAILS OF THE GATEWAY TO THE TEMPLE IN NAGOYA.

a, ENLARGED VIEW OF ORNAMENT ON CENTRAL UPRIGHT; b, OF LATTICE; c, OF HORIZONTAL MEMBER.

\* JAPAN. ITS ARCHITECTURE, ART, AND ART MANUFACTURES. By Christopher Dresser, Ph.D., F.L.S., etc. London: Longmans, Green & Co.; New York: Scribner and Welford, 1882.

stance imitated that it might readily be taken for the real shell. They make a paper so gossamer-like that the air passes through it as it would through a net, and which might almost be used for ladies' veils. In its leather-like form paper is used for the making of pocket-books, tobacco-pouches, pipe-cases, satchels, and for most of the purposes to which we should apply leather. In the form of imitation tortoise-shell it is inlaid into cabinets and trays. Japanese pocket-handkerchiefs are formed of paper, and some of these may be rubbed up into a ball without their tearing, when they become as soft as the finest cambric. Small parcels are almost invariably tied with string formed of twisted paper. Water-proof coats are formed of paper, as well as the "aprons" of the jinrikishas (carriages), and paper is also put to all those uses to which it is applied in this country.

Dr. Dresser reproduces the pattern of a cloth, figured with brooms, rakes, and the leaves that are to be gathered up. Another pattern was formed only of long-legged water-flies; and another, illustrated on page 68, consisted only of children at play, in all conceivable attitudes. Milestones, rabbits, birds, cobwebs, bats, and all sorts of objects may be found in the patterns of their fabrics; and on a lady's scarf telegraph poles and wires may be seen conspicuously figured. Many Japanese patterns have a significance to those for whom they are intended

which is not apparent to us. Thus the almond is the type of beauty, and the stork (which is said to live a thousand years) of long life. The tortoise is another emblem of longevity, for it is said to have a thousand lives, and another is the peach, for a man who lived nine hundred years ate this fruit as his chief food. From the numberless representations of the stork, Dr.

Dresser expected to find it almost as common in Japan as the sparrow is in England; but this proved to be a great mistake. During the whole time of his sojourn in the former country he saw but one living specimen of the bird.

One of the many interesting scraps of information which we find scattered through this fascinating book is contained in the picture given on page 69, showing the

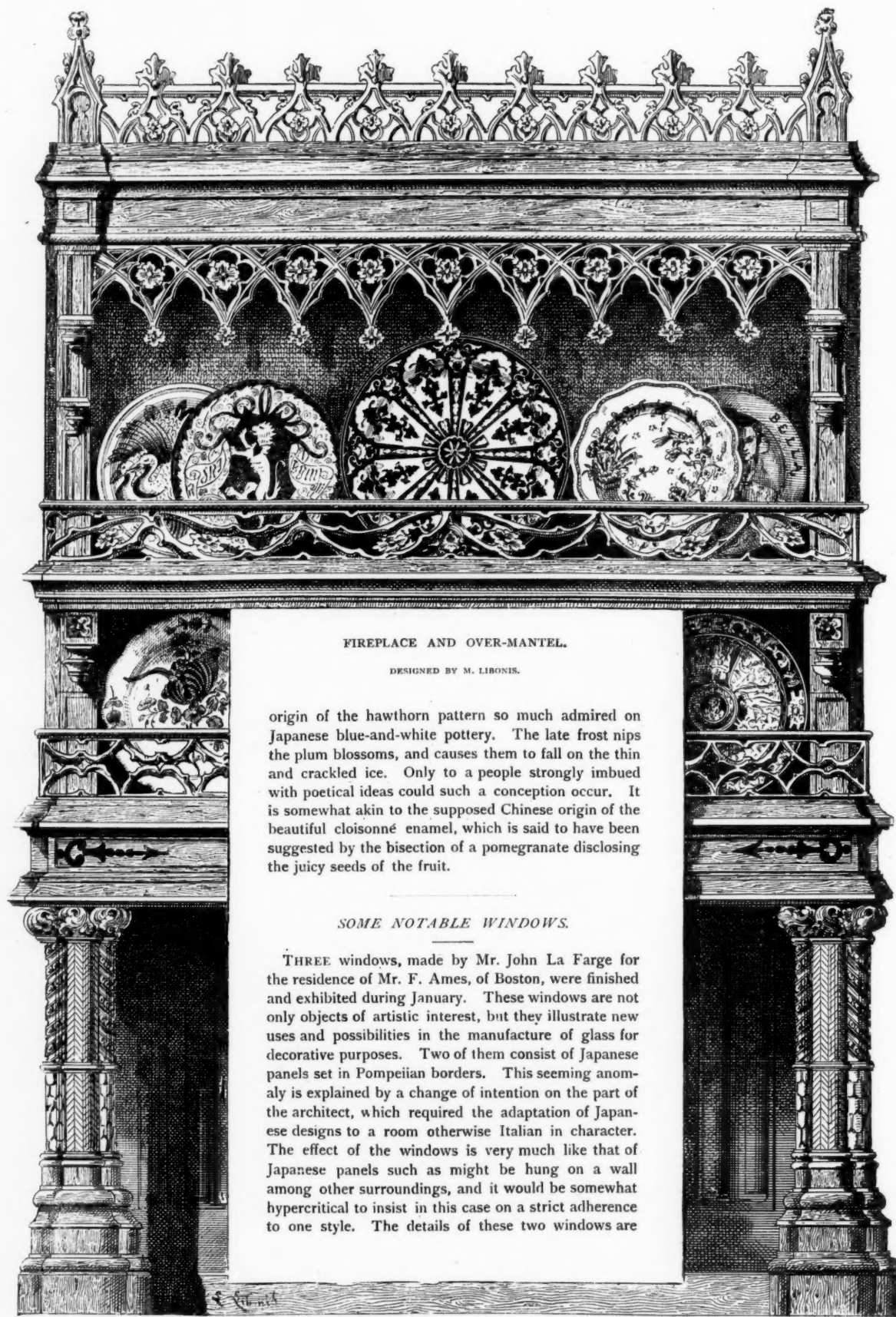
growing on a rock, beneath which a stream of water flows. The treatment, as intimated, is Japanese, and carried far beyond mere suggestion. The color is full and rich. Some beautiful effects are secured in the flowers by pouring the molten glass into moulds. This leaves them in intaglio, and the translucence gives them a perspective which seems the result of brush work, although no paint is used in the windows. The

borders are made of small brilliant glass jewels whose kaleidoscopic effect gives relief to the more unbroken tone of the panels.

The third window is differently conceived and executed. The design consists of stalks of red and white hollyhocks, a green slope beyond a bit of brown stubble, and a distant soft blue sky. The effect is picturesque and the color bright. The work resembles a painting as nearly as possible, and this effect is aided by fusing the pieces of glass forming the flowers, for example, which are seen unbroken in their depth and perspective, and thus obviating to a great extent the necessity of leading.

VARNISHED floors should be avoided in rooms likely to be danced in. If to be varnished, the floor must first be sized (working size, i. e., one pint of melted size to four pints of warm water). This must be used quickly, and always brushed one way along the boards; it is a good plan to put the pot of size to stand

in a basin of boiling water, which will keep it from getting cold and becoming a jelly. When the floor is once more quite dry, which it will not be for some hours, the varnish is put on in the same way as the size. Varnish also works more easily when warm; the basin into which it has been poured should be placed in a larger basin of hot water.



FIREPLACE AND OVER-MANTEL.

DESIGNED BY M. LIBONIS.

origin of the hawthorn pattern so much admired on Japanese blue-and-white pottery. The late frost nips the plum blossoms, and causes them to fall on the thin and crackled ice. Only to a people strongly imbued with poetical ideas could such a conception occur. It is somewhat akin to the supposed Chinese origin of the beautiful cloisonné enamel, which is said to have been suggested by the bisection of a pomegranate disclosing the juicy seeds of the fruit.

#### SOME NOTABLE WINDOWS.

THREE windows, made by Mr. John La Farge for the residence of Mr. F. Ames, of Boston, were finished and exhibited during January. These windows are not only objects of artistic interest, but they illustrate new uses and possibilities in the manufacture of glass for decorative purposes. Two of them consist of Japanese panels set in Pompeian borders. This seeming anomaly is explained by a change of intention on the part of the architect, which required the adaptation of Japanese designs to a room otherwise Italian in character. The effect of the windows is very much like that of Japanese panels such as might be hung on a wall among other surroundings, and it would be somewhat hypercritical to insist in this case on a strict adherence to one style. The details of these two windows are

much the same, but they are differently composed. The prevailing tone is a deep rich blue. The decoration in one is a peacock on its nest among red and white peonies; the brilliant plumage extends upward and mingles with trailing vines. In the companion window the bird is placed on a bough, the plumage sweeping downward among the same rich flowers



# CERAMICS

## HINTS TO CHINA PAINTERS.

### V. PREPARING GOLD AND SILVER FOR PORCELAIN DECORATION.



THE number of metals which it is possible to employ in the decoration of porcelain is limited to three: gold, silver, and platinum. Of the advantage in the use of the first of these, which

forms such a splendid auxiliary to the colors of the painter of porcelain, it is unnecessary to speak. Although gold is in common use, the method of its preparation is not generally understood, and as usually inferior preparations only are obtainable, I have thought that an account of the best method of preparing it would be useful to amateurs who might desire to prepare it themselves. There are two methods of doing this. In both the metal is dissolved in aqua regia and precipitated from the solution in the form of a brown powder. In one the gold is precipitated by the use of copperas, and in the other by mercury. The latter is less costly than the former, as the deposit of gold in the form of powder is of greater volume, but the gilding produced by it is not so heavy or so durable. It is this method that is generally adopted in the production of commercial wares, and any one who has used a table service decorated with such gilding does not need to be told how quickly it wears off under the action of repeated washing. I would, therefore, recommend the first method, precipitation by copperas, to those amateurs who can afford to incur the necessary outlay of time and money in order to decorate their porcelain with a fine and durable gilding.

The metal can be procured of the necessary degree of purity in the form of coin. That of the coinage previous to the year 1835, when the amount of alloy was increased, is the best. The introduction of California gold in 1848, moreover, changed the color of the coinage to a coppery and less desirable hue. Take a five dollar gold piece (one of less value can be used if so large a quantity is not desired), place it in the bottom of a graduated glass and pour about an ounce and a half of aqua regia upon it. Aqua regia is a compound of equal volumes of chlorohydric and nitric acids, which may be procured from a chemist. Let it stand until the next day, when, if the metal is not entirely dissolved, the process can be facilitated by pouring the solution of gold, which has been formed, into another vessel, and adding a little fresh aqua regia to that which remains. The solution of the gold in aqua regia forms a chloride of gold. This, it may be said in passing, is an article of commerce and can be procured of the chemist, but it is the better plan to dissolve the gold coin. It is not difficult to effect the solution of the metal, and it need not be disagreeable, although the fumes of the aqua regia are unpleasant. It is not necessary to carry on the process in a close room. The vessel in which the solution is effected can be placed outside the window or in an unoccupied apartment.

When the coin is entirely dissolved there will be a small residuum of white powder in the bottom of the glass. This is chloride of silver from the alloy in the gold. The solution of gold must be carefully poured off into another vessel to get rid of this deposit of silver. It must now be diluted with water, and to effect this it

can be separated into four parts, each of which is poured into a glass vessel which will hold about a pint. To each part add about half a pint of water and then add protosulphate of iron (copperas) previously dissolved in warm water, until a precipitate is formed. Precipitation will begin immediately upon the addition of the copperas, clouding the liquid, and the gold in the form of a rather light brown powder will begin to fall to the bottom of the vessel. Let it stand six hours, or until it has entirely settled, and then pour off the clear liquid from the precipitate. It would be better to save the liquid thus poured off and treat it again with copperas, as the gold held in solution may not all have been precipitated, and you may, by this means, obtain a greater quantity of the powder. Fill the vessels containing the precipitate of gold with clear water, let it stand until it settles, and then pour off the water and replace it by fresh, repeating the process two or three times. This is to wash the precipitate. Finally pour some chlorohydric acid upon it to eliminate the oxide of iron, which may be present from the decomposition by the water of an excess of copperas, and then wash it in

must not be adopted in this case, as the carbonate of potash will also precipitate the oxides of nickel and copper, and the presence of the smallest quantity of copper will injure the effect of the gilding.

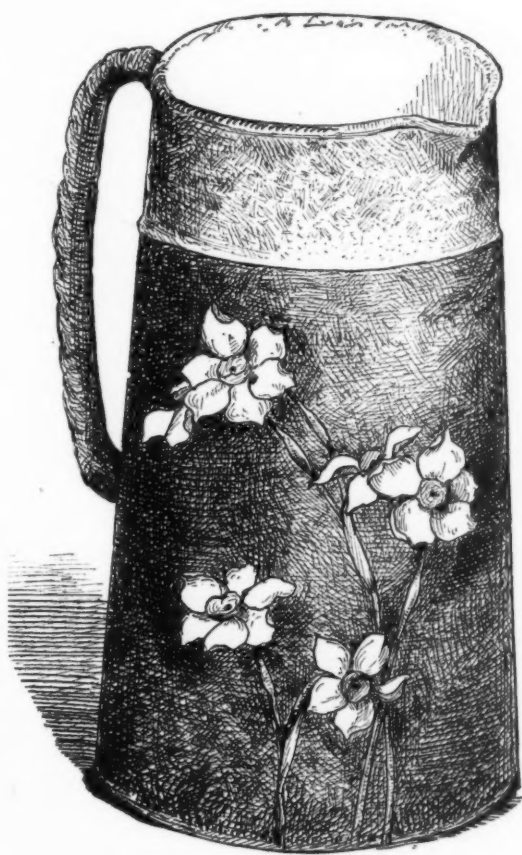
Mix one part of the flux described above with twelve parts of the gold powder. This flux is suited for firing upon hard porcelain. If the gold is intended for softer ware and for a lighter firing, borate of lead should be added. The powder is now ready for use, and may be rubbed down on the palette with a sufficient quantity of fat oil and spirits of turpentine to give it the proper consistency to be applied with the brush. Care must be taken, however, not to make it too thin, as it must be applied more thickly than the colors. It is best to keep it in the form of powder and to mix it with the oil, only as it is used; it will then flow better and be more brilliant.

Another method of applying it which, if skilfully performed, would be better for large surfaces, such as dead gold backgrounds, is to spread a sort of varnish upon the surface to be gilded, and then, when it has dried so as to be slightly tacky, to dust the gold powder in by means of a blending brush. A preparation called ground-laying oil can be procured from the decorators, which will answer this purpose, but a varnish for the application of gold can be made of asphaltum four parts, essence of turpentine six parts, and boiled linseed oil three parts. Boil the mixture half an hour, stirring it meanwhile with a stick upon the end of which a linen bag containing litharge has been fastened. The consistency of this varnish should be about that of a thick syrup. If it is too thin the fault can be remedied by evaporating the turpentine, if too thick by adding more.

The second or cheaper method of producing gold powder, mentioned above, is as follows: Take as before a five dollar gold piece and dissolve it in three fifths of an ounce of sal-ammoniac mixed with three twentieths of an ounce of nitric acid. Then dissolve two ounces of distilled mercury in one ounce of nitric acid, by the aid of a slight degree of heat. This gives the nitrate of the sub-oxide of mercury. Add the latter to the dissolved gold, a little at a time. It forms a voluminous precipitate of gold, which must be washed for some time in boiling water and then dried. The method of preparing for use is the same as that described for the precipitate procured by copperas.

There is also a preparation sold under the name of "bright gold." This may be classed under the head of lustres. Lustres are preparations of various metals in a very much diluted state, which, when applied thinly, give an iridescent effect. The one under consideration is a lustre made from gold which, if applied thinly, gives a pinkish iridescence, but, if applied more thickly, becomes "bright gold." It does not need burnishing, but comes from the fire with a brilliant, metallic lustre. It can be used effectively upon vases and other articles which will not be subjected to hard usage.

Silver is prepared for use upon porcelain in the following way: The metal is dissolved by pouring nitric acid upon it in small quantities at a time. The liquid solution is then placed in a wide-mouthed vessel and diluted with a considerable amount of distilled water. A piece of copper introduced into the solution will produce the precipitation of the silver, which will form in large flakes upon the surface of the copper. Agitate it until the silver is no longer separated, then pour off the liquid, leaving the precipitate in the bottom of the vessel. Wash it several times in warm water and then dry it. For a flux mix with it about one twelfth of the sub-nitrate of bismuth. It is necessary to apply three coats of silver, drying each in a stove before the next is laid. It is then fired, afterward burnished, and fired again. Silver can be applied on gold, or gold on silver, if the metals are pure.



DESIGN FOR A JUG WITH NARCISSUS DECORATION.

BY M. LOUISE McLAUGHLIN. SEE NEXT PAGE.

boiling-water. When it has settled pour off the water and transfer the still moist precipitate to a shallow vessel—a plate that will bear heat will do—and, placing it over or in front of a moderate fire, dry it.

We have now the gold precipitate in the form of a powder, which must be prepared for its use upon porcelain by grinding and the addition of a flux to make it adhere to the glaze. The rubbing down (it can scarcely be called grinding, as the powder will be found to already be very fine) may be facilitated by passing the powder through a piece of thin silk or silk muslin.

The flux is formed of nitrate of bismuth twelve parts to one part of pulverized borax. The nitrate of bismuth is formed from the precipitation by water of a solution of bismuth in nitric acid. Carbonate of potash is sometimes used to produce this precipitate, but this method

## VI. DECORATION OF THE JUG.

Paint the ground up to the line which passes around the jug, an inch or so from the top, with deep red-brown, laying the color on with a broad brush and allowing the brush marks to show, producing a mottled effect. The ground can also be varied by the addition of dark brown. Paint the handle in solid red-brown. After the ground is dry, draw the design with a lead pencil and scratch the color of the ground off between the outlines. Paint the shadows of the flowers with brown-green and a little black, and then lay in the local color with ivory-yellow. Paint the stems with grass-green and a very little deep blue-green, and the shadows nut-brown green. The little bracts on the stems are brown, shaded with brown and black. The band around the top of the jug which has been left plain is then decorated with gold. It can be decorated in a pattern of gold lines, or as is the one in the illustration, with gold which has been mixed rather thick, dabbed on with a hog's-bristle brush to produce a clouded effect of dots and splashes.

M. LOUISE McLAUGHLIN.

## WOMAN'S WORK ON DOULTON WARE.

CHINA and faience decoration is in a fair way to be given over absolutely to women. A striking proof of this is afforded by the Doulton works in London or, to go farther away, by the Sèvres, Deck, and Limoges manufactures in France. At Sèvres there are three woman painters to one man; the Deck work is two-thirds done by women, and the Limoges seven-eighths, while the vast Doulton factory employs exactly two hundred and sixty women to thirty men!

No visitor to London, with a taste for the ceramic art, ought to leave that metropolis without paying a visit to the Doulton Museum at Lambeth. Even the most cursory survey of that dazzling exhibition—shelf upon shelf, case upon case, stand after stand, and chimney-piece after chimney-piece, laden with the most opulently and splendidly perfect as well as with the simplest examples of the world-famous wares—cannot but impress one with the idea that here is a sphere of art and industry in which woman is triumphant even though, as her detractors insist, she has never written a sonata or a tragedy or designed a church steeple.

Women have always been much employed in ceramic decoration, although never to the extent that they are at present, and the records of the famous British potteries of the last century, Wedgwood's, Coalport, Worcester, Derby, and others, show that no inconsiderable sums were sometimes paid for their skill, poor as was woman's recompense in those days as compared with that of men. In the Doulton factory the most artistic specimens are the work of the women, as any visitor may see for himself. Many of these young women are practised artists in other branches and constant exhibitors at the Academy, the Dudley, and various other exhibitions. Miss Hannah Barlow's work everybody who knows the picturesque Doulton ware at all can recognize at a glance—those spirited, natural, and yet idealized cattle, cats, dogs, horses, and other animals, incised into the clay and the sunk lines pencilled with color, so masterly in foreshortening and grouping that they are like a pastoral frieze around the object they adorn. Miss Barlow has been ten years with the Doultons, and has been the inspiration of many disciples, none, however, ever attaining quite to her picturesque naturalism and "verve," so appropriate to the subjects she takes. The lovers of "Doulton" see very much of this incised drawing, and the museum is rich in mugs, jugs, vases and beakers decorated with ideal subjects in delicate outlines and with the merest hint of picturesque detail, so well is the design kept subordinate to decorative principles, yet in ensemble quite as "pretty as a picture." One subject is a sketch of a young girl sitting upon an outlined rock and gazing far and wistfully away over a sea indicated by one solitary faint line. The maiden is of the nineteenth century, too modern to be Ariadne even with Ariadne's attitude and perhaps sorrow, but the forms are as pure as if their inspiration were severely Greek, and yet the total effect is by far more picturesque than sculptural. The Doulton ware in fact, as

everybody knows, is entirely picturesque in character, and its inspirations are mediæval rather than classic, as its color is suggestive of Flemish work of the sixteenth century. One exceedingly pretty decoration is an outline crescent moon with the usual face, not a swollen-cheeked masculine one, but a fair woman's countenance in profile, straight and regular in features, and passionless in expression as Diana herself. This outline drawing is all done by other young women, Miss Barlow occupying herself solely with animals. Certain styles of Doulton decoration seem to the uninitiated quite mechanical in manipulation, and therefore not artistic. These styles are seen in the objects covered all over with tiny stars, rosettes, scrolls, leaves, flowers, butterflies, and what not, so regular in size and design that they could only be made by machinery. So far the decoration is mechanical; nevertheless, the object becomes a thoroughly artistic product by reason of the fact that every one of these machine-moulded trimmings is set in place by deft hand and trained taste, so that the final result both in color and form is the direct offspring of human intelligence. Even the white pearlins or beadings, with which so many of the medallions and panels are bordered, are applied by hand, the soft clay dotted from the point of a brush, or sometimes applied in a hardened state, as a Florentine goldsmith of the Renaissance worked with real pearls. Upon a tiny teapot, decorated with blue rosettes and white stars on the dull, unglazed, golden-brown silicon ware, were counted five hundred different stars and rosettes, signifying a thousand motions of a hand which had learned its cunning only by ten thousand times ten



DESIGN FOR A PLAQUE. BY MISS C. J. BARBER.

thousand previous similar motions. Knowing this, one wonders that the little teapot could possibly be offered at the price marked upon it of five English shillings.

Ceramic decoration would be the most charming of occupations for women were all sure of being as well provided for as in the Doulton works. There are from six to ten large rooms furnished with long tables at which intelligent-looking young women and girls sit at their work under the general supervision of a "monitor" or directress. The chatter is feminine in briskness, and no embargo seems laid upon it. The workwomen are all beyond a certain grade of artistic development, being obliged to present specimens of their skill in drawing and color with application for employment, and no one is accepted beneath a definitely marked standard. There is much artistic emulation among them, and perhaps the usual amount of jealousy and envy, arising from the ambition of every one to be advanced a grade in artistic production beyond her fellows. They are all of good position in life, superior to the class comprehended in England under the name of "workingwomen." They live usually with parents or relatives, or in respectable lodgings, and as a rule continue in the works till they leave to be married. It is astounding to realize, in view of the vast renown of the "Doulton," and the extent of its manufacture, that it celebrated its tenth birthday only a few weeks ago. It is difficult to point out an instance of such wide and

speedy fame, and swift fortune. Being so short a time in operation the firm employs many of the same women to-day with whose help it sent forth its first artistic products.

No associations, literary, social, or protective exist among them, but all have the use of a good library belonging to the works. The discipline is firm in the matters of industry and moral conduct; otherwise the girls seem as free as it is possible for bread-winners to be.

In the matter of earnings, the degrees are as various as the grades of talent. Beginners earn sometimes ten shillings a week, and some are beginners forever in this as in everything else. The advanced artists work by the piece, and some make five pounds or twenty-five dollars a week. Studying the work that they do one is inclined to think these same artists might get higher prices for the same work in the world outside. But they probably reflect that the world is an uncertain market, and the public a fickle buyer, and five pounds a week with the Doultons better than twenty-five pounds this week outside, and nothing a week for many a week to come.

Much of the Doulton faience is underglaze painting, and much "slip" painting, or a sort of *pâte-sur-pâte*. There is nothing whatever mechanical in these, and the manipulation must be artistic or nothing. A lovely ebonized cabinet in the museum has faience panels which at first sight suggest an imitation or reminiscence of the famous "Vernis-Martin." The decoration, however, is floral, with nothing imitative of Boucher or suggestive of la Pompadour about it, and only the golden ground gives the first "Vernis-Martin" impression. The floral decoration consists of sprays of small pink blossoms on long willow stalks, with brilliant humming-birds darting down into the golden hearts of pearly-leaved water-lilies floating on pale water below. The disk designs are usually in a style of late Florentine mediævalism, or of romantic modern realism. Many are royally rich floral designs refined in tone though so rich in quality. One plaque of slip painting is a perfect vision of sunny tone thrown over brilliant autumn leaves, the whole plaque seeming as if steeped in some subtle essence resulting from an alchemist's search after the secret of the precious metal, not yet gold but almost so.

MARGARET BERTHA WRIGHT.

GENUINE AND IMITATION  
"SATSUMA."

IN Dr. Dresser's admirable work on "Japan," reviewed at length in another department of this issue, we find some interesting notes on the beautiful pale vellum-colored "Satsuma ware," of which one hears so much and sees so little. Persons in this country who suppose that they can go to almost any first-class dealer in ceramic wares and "pick up" pieces of old Satsuma will be surprised to learn from Dr. Dresser that it has become so rare even in Japan that during the whole of his travels in that country he saw only three pieces, and thirty-five dollars was asked for a small teapot. In nine cases out of ten, collectors will find that their Satsuma specimens were made in Awata. "Even the Satsuma ware now being produced is about ten times as costly as Awata ware, and yet it is only a keen eye that can distinguish between the two. Awata and Awaji produce work, which, while bearing a close resemblance to real Satsuma wares can scarcely be said to be deceptive imitations of the more valuable productions of the South. But this cannot be said of some of the works fabricated at Shiba, in Tokio, and at Ota, near Kanagawa. Here two factories, possessed of the means of producing excellent works, have been established for simulating old works and producing deceptive copies of the most valuable pieces of Satsuma ware. So far has this unworthy manufacture been carried that when the work is finished it is even dipped into a dirty mixture to impart to it the appearance of age. But there is one peculiarity which characterizes most of the productions of both Shiba and Ota; they are decorated with figures of Buddhist saints, whose heads are surrounded each by a nimbus," a mode of decoration which Dr. Dresser cannot learn was ever used in the manufacture of real Satsuma.



# ART NEEDLEWORK

## EMBROIDERY NOVELTIES.



PECIMENS of a sort of work called "Marie Antoinette embroidery," for which great popularity is predicted, have lately come from England. This is a reproduction of the ribbon-work famous in the days of the young queen of the hapless Louis XVI. Broad plain ribbon appliques are laid upon a ground of some artistic shade of plush or cloth, and are worked down with stitches of fine twisted silk.

Arrasene and chenille are also introduced into this embroidery, the latter disposed, in some cases, as a lattice-work upon the ribbon. For curtain borders and for lambrequins this embroidery is especially effective.

Abundant use is made now of spangles, and of other small ornaments of gold, silver, or copper, cut very thin and with a hole in the middle, to be sewn on the material. Modern embroidery glistens with such adornings, recalling the old street song of the French Republic, having for its burden "paillette" or "spangle":

"Paillette aux rubans,  
Aux turbans,  
On ne voit rien sans  
Paillette."

Crescents of metal are also introduced into the fringe or tassels of fire-screens, or four-o'clock tea-tables. Gold and silver thread, twist, and bullion, were never more largely used than now. What a change from the demure crewel-work on kitchen-crash, which ushered in the dawn of decorative embroidery! Now, the crewel-basket is ordered to the rear, and only an occasional skein or thread of most delicately-tinted wool is put into requisition to shade or tone the petal of a flower, or give body to a mass of foliage. Silks, lustrous and lustreless, twisted, roped and flossy, are applied to grounds of silk, satin, and plush, and illuminated by the Oriental glitter of lavish gold and silver. Canvas, with tinsel interwoven, has appliqué designs of cloth and velvet. Where linen, in its varieties, is now employed for embroidery purposes, exquisite washing silks are used to embellish it.

Satin pictures, printed from etched plates, are offered as novelties. They are to be framed in embroidery or appliqué upon different woven grounds. Tiny landscapes, wrought with almost imperceptible stitches in a circle of satin, with arrasene introduced to tone the foliage and grass, are a painful suggestion of over-taxed eye-sight, with very meagre results.

Cross-stitch embroidery is as much discussed and adopted as if there had never been such an old-time institution as a dame-school with a rod and a sampler to usher it into existence. Ingrained cottons are now manufactured in many different sizes, to meet the demand for cross-stitch patterns, the coarsest being suitable for working counterpanes, the finest for transferring pretty Russian designs to diaphanous cambric or China grass-cloth.

Venetian-work is an elaborate variety of decoration, copied from old Venetian gold lace, and interspersed with embroidery in colored silks. It is used for the embellishment of velvet dresses, for edging tea-tables, or for the lambrequin of a boudoir mantel-piece, where it is attached to a straight band of rich maroon or blue plush.

Japanese embroidery, imitated on a ground of Surah, and outlined with gold thread, has a rich effect for a table-cover, or should that prove too much of an undertaking, a cushion-cover. Many patterns carried out in twisted silk or chenille are padded at the back, giving them a raised effect. Grecian appliqué is outlined with gold, upon a ground of satin or velvet. Persian crêtonne, arranged in beautiful borderings upon velvet, and heavily embroidered, is very much used.

An exquisite robe for a slender young girl is made of cream cashmere, something after the fashion of Marguerite's in Faust. The hems and borders are of sapphire blue velvet, embroidered with silk and gold. The kid shoes are embroidered to match. Beading, intermingled with gold and silver, is also largely used

for decorating "picture" dresses, and, in fact, lavish ornament in dress and furniture seems to be carried so far that it can go no farther, and a simple hem or a bit of fringed-out stuff offers a welcome relief to the wearied eye.

Among holiday trifles was a sofa-cushion covered with maroon plush. On one side the corner of the cover turned back, was faced with satin, and revealed beneath it a gorgeous bit of striped embroidery, in gold and silk.

Doilies, in thinnish China silk, have etched designs in the centre, and delicate borders ready to be worked in washing silks. A charming fire-screen of Eastern blue plush has for design a golden bee-hive beneath a silver trellis-work. Flowers in silk are worked upon the trellis, and golden bees swarm among the blossoms.

A blotting book cover in black plush has the crest and initials of the owner embroidered in gold and silver thread, and is lined with orange moire-antique. Another such dainty appendage for the writing-table is made of dark seal-brown plush, scattered with embroidered knots of pink flowers and lined with pink moire;

in vogue now to work all over the centre of the table-cover, than merely a border as before. A handsome table-cover has a square of plush in the centre, and wide borders of silk sheeting entirely covered with an outline design worked in heavy twisted silk to correspond in color with the plush. A knotted fringe of silk and chenille completes this elegant drapery. Two reproductions of old Italian designs, applied severally to a mantel border and a cushion, are especially good. The one on the mantel border is worked on fawn-colored cloth in parti-colored silks, the pattern outlined in gold thread; the other, on the cushion, shows on a filled-in ground a flowery pattern in subdued shaded reds and rich greens, the work being laid on and sewn down, nothing but the fastening stitches passing through the ground.

A new tea-cloth is made of fine white damask, fringed at the edges, and heavily worked in outline with white linen thread. Borders of coarse diapered linen are very effective, when covered with a darned-in background, leaving the design in relief, merely outlined. Music-covers, intended to hold a single piece of music in its place upon the piano-rack, are worked in Japanese gold upon dull neutral-tinted linen, with touches of silk introduced. A set of toilet-covers made in tussore silk of a cru hed-strawberry hue are most successful when worked with an outline design in cream washing-silk, and bordered with cream lace. The same idea has been adapted to doilies, for use beneath the finger-bowl.

For a piano-front and fire-place curtains designed for the same room, claret satin is used with appliques of plush of the same shade edged with gold thread. These curtains run upon a brass rod beneath the mantel-shelf, and when the fire is lighted are looped back with brass chains, quite out of reach of smoke or flying sparks.

A beautiful but perishable fire-screen was made of an Indian robe of black silk net, heavily worked with beetles' wings and gold traceries, draped over a frame-work of carved ebony wood. There seems no limit to the variety of decorative uses to which the Oriental draperies, now so abundantly imported, may be put.

C. C. H.



DAMASK BANNER WITH FIFTEENTH CENTURY FLEMISH EMBROIDERIES.

IN THE HOCHON COLLECTION.

while still another has a ground of dark blue gros-grain silk, with a flight of swallows in shaded gray and white worked in silks upon one side.

A novel Christmas gift to an elderly lady was a carriage foot-rug of dark cloth richly embroidered, having attached to it in the centre a fur-lined plush muff for the feet.

A beautiful counterpane of cream washing-silk is worked with a design in coral-colored silk, partly outlined, and partly darned. The spaces of the ground are covered with small "fly" stitches or arrow-heads of silk, and the border is finished with a solid line of stem-stitching in the same red. This work may be agreeably varied for a number of household objects, and the filling stitch for the ground may range from elaborate "honeycomb" and "trellis" to the tiny stitches above suggested.

Diagonal serge in all the quiet shades is still much used as a ground for embroidery. To cushion a wicker-chair, or to serve as table-cover or screen-panel, it is equally serviceable. It is more

carries a vase, another holds a shell to her ear, a third has a flower-pot, and a fourth a rose.

Gold, it should be observed, is now introduced into almost everything, not only as an outline, but mingled with the body of the work, in which it does not so much appear as serve to give brilliancy to the general effect.

THE illustration on this page shows a curious example of old ecclesiastical embroidery, exhibited at the last Exposition of the Union Centrale des Arts Décoratifs at Paris. It is a banner in dead-leaf damask silk, with an appliqué of embroidery on linen, representing bishops' heads and angels bearing attributes of the Passion. The artist has skilfully used the linen background for the faces, only indicating the contours and features by some small points of embroidery, and thus producing a strong effect by the simplest means.



# ART IN DRESS

"THE HISTORY OF FASHION." \*

## CONCLUSION.



At the close of the middle ages brides wore scarlet upon their wedding-day. For a long time women made immoderate use of gilt pins to adorn their dress. "Oh, ladies," cried Michel Menot, the Franciscan monk, surnamed the Golden-tongue, "I am sure it would take less time to clean out a stable for forty horses than to wait until all your pins are fastened in their places." Under the reign of Francis I. appear innumerable elegant adjuncts of the toilet of which the great Rabelais has left minute description. Umbrellas, at first ill-made, did not "take" in France. In 1530 appears the immortal hoop or "vertugadin." Spite of all songs and satires, not to mention royal edicts against its use, the hoop held its own. La belle Ferronière invented the head-dress which bore her name—a ribbon or chain around the head bearing a jewel pendent on the brow. This endured until the day when Thackeray wrote of the Campaigner.

Under Catherine de Medici ruffs came into general use, Brantome describing them with kindly satire. In dilating upon the high pitch of coquetry attained by Queen Catherine's court, it is told that the beautiful Diane de Poitiers bathed her face, even in winter, with spring water! Queen of fashion as well as queen of hearts was Mary Stuart. Graceful and stately are the fashions she has bequeathed to us. The first hand-knitted stockings were worn by King Henri II. at a wedding in 1559. Until then all classes were satisfied to wear pieces of stuff, sewn together, in their stead. Marguerite de Valois, having magnificent black hair, preferred to cover it with borrowed locks of golden hue. The pages selected for her attendance had long fair locks which were occasionally shorn for her benefit.

To direct encouragement from le grand monarque, did his court ladies owe the extravagance of that age. Here is a specimen toilet worn by the peerless La Vallière: "A white gown with gold stars and leaves in Persian stitch, and a pale blue sash tied in a knot below the bosom. In her fair waving hair, falling about her neck and shoulders, she wore flowers and pearls. Two large emeralds shone in her ears. Her bare arms were encircled above the elbow by a golden open-work bracelet set with pearls. Her gloves were of cream-colored Brussels lace." Madame de Sevigné writes enthusiastically of a gown presented by order of the king to Madame de Montespan. It was, she says, "a gown of gold on gold, embroidered in gold, bordered with gold, above which was a band of gold, worked in gold mixed with a particular kind of gold, and forming the most divine material that can be conceived."

The present English fashion of hair "à la garçon," cut short in the neck and curled all over, was in vogue in the seventeenth century. After this, graduated curls were seen falling to the bosom. Shoes were worn so tight that some of the queen's ladies, writes Tallemant, tightly bound their feet with bands of their hair in order to wear pretty shoes, and fainted from pain in the queen's room. Ladies carried, also, a sweet lemon in the left hand, setting their teeth in it from time to time, so as to redden their lips. When the Duchesse de Fontanges was present at one of the royal hunts, a gust of wind dishevelled her hair; she tied her head dress on her truant locks with one of her ribbon garters, which so pleased Louis XVI. that the fashion called "coiffure à la Fontanges" soon became universal.

In 1711 the famous vertugadin came in fashion again, under the name of hoops and paniers, the last so called because they resembled cages or poultry-baskets. Their frame-work was open, and the hoops of straw, cord, cane, or whalebone, were fastened together by tapes. Coopers and basket-makers undertook the manufacture of dress-improvers. In vain were these articles railed against, or called the ruin of homes, the dread of husbands, and the misery of passers-by. They prevailed over every kind of satire. Men, too, adopted them in the end, wearing whalebones fitted into the wide basques of their coats.

Large fans with handles were then in vogue, and it was considered a mark of high breeding for men to chastise their wives and daughters with them, a fact which Madame de Staël carefully omits to mention when describing the art of managing a fan.

Silver cloth was much used in the reign of Louis XV. In 1721, he presented to Mlle. de Seine, an actress of the Comédie Fran-

çaise, a coat in which nine hundred ounces of silver were woven into the material. A few years later, Christophe Phillippe Oberkampf introduced "Indiennes," or colored prints, into France. On their first appearance, such jealousy was excited in the various guilds, that not only were those who manufactured them sent to the galleys, but the examiners at the custom-stations were directed to remove by force the gown of any delinquent wearing these stuffs, or even to tear it to pieces while on her back!

Paint and patches were so abundantly used about that time that a dead princess was equipped for her last resting place, the tomb, with a full supply of these fashionable decorations. Every woman of fashion carried a patch-box, the lid lined with looking-glass. High head-dresses, smothered in powder, were worn, in which ladies retired to rest at night, and knelt, instead of sitting, in their carriages. Powder was still used in 1760, again in 1780, and after the Revolution it re-appeared under the Directory in 1795. The first India shawl, a "Cashmere," was seen in France during the reign of Louis XV.

We come now to the capricious sway of Marie Antoinette. One day in 1775 the new queen took from her dressing-table two peacock feathers and placed them with several little ostrich feathers in her hair. Louis XVI. came in and greatly admired his wife, saying he had never seen her look so well. At once feathers became the fashion, not only in France but throughout Europe. But when poor little Marie Antoinette sent a portrait of herself wearing this head-dress to her mother, the Empress Maria Theresa, it was returned with an unqualified snub. "I have received the portrait of an actress, not that of a queen," writes Maria Theresa; "I am expecting the right one."

Nothing daunted, Marie Antoinette continued to invent all sorts of fantastic fashions which were eagerly adopted. Mlle. Bertin, a court milliner, writes, "The last time I worked with the queen, we decided that the new caps should not come out for another week!"

Large bunches of plumes, birds, butterflies, cardboard cupids,

the same quaint fashion having a brief reign here a few years back.)

In describing the peculiarities of that period, one should not omit the extraordinary names adopted for the fashionable modes and colors. These can be appropriately indicated by the description of a lady's dress, on her appearance at the opera. "Her gown was a 'stified sigh' trimmed with 'superfluous regrets,' with a bow at the waist of 'perfect innocence,' ribbons of 'marked attention,' shoes of 'the queen's hair' embroidered in diamonds, with the 'venez-y-voir' in emeralds, hair smoothly curled in 'sustained sentiments,' a cap of 'assured conquests' trimmed with waving feathers and ribbons of 'sunken eye,' a palantine of swan's-down on her shoulders, a 'despair' of opals, and a muff of 'momentary agitation.'"

The smallest caprice of Marie Antoinette was law to her ladies. One day she began singing the air of "Marlbrouck," and all the court dressed à la Marlborough, and sang their queen's favorite air from morning till night, while Mlle. Rose Bertin forwarded costumes "à la Marlborough" to England, on the spot.

Literary or political proclivities were signified by dress. The Philadelphia cap was invented to commemorate the Independence of the United States about the time of Franklin's visit to Paris. The immense success of Mozart's opera "Le Mariage de Figaro" brought about a series of caps "à la Cherubino," and "à la Susanne." After the performance of "La Brouette du Vinaigrier" by Mercier, "wheelbarrow" (brouette) caps came into fashion. On a certain occasion, Louis XVI. thought proper to forbid the court in general to enter the royal carriages in order to follow the hunt. To ensure greater freedom he desired the company of real sportsmen only. The nobles immediately protested, and the Princesse de Monaco relieved her feelings by assuming a new "pouf" hat, on which was displayed the king's coach in miniature, padlocked, and two gentlemen in gaiters following the hunt on foot. In honor of inoculation for small-pox, Mlle. Bertin invented a "pouf à l' inoculation," and so the whims went on accumulating in that mad and merry age.



SPRAY OF FLOWERS FOR THE HAIR.

branches of trees, even vegetables were worn in the hair. The "coiffure à la Belle Poule" consisted of a ship in full sail reposing on a sea of thick curls. In 1778, Devismes, the director of the opera, made a rule excluding from the amphitheatre all but head-dresses of a moderate height. This nuisance seems to have endured until January, 1784, when Lenoir, lieutenant of the police, addressed a letter to the actors of the Italian Theatre, in which he says: "There are constant complaints of the size of the head-dresses and hats, which being loaded with plumes, ribbons, and flowers, intercept the view of spectators in the pit." (This recalls the vigorous protests of last season in New York, against the beautiful but obnoxious Gainsborough hat, when worn at places of public entertainment.)

As may readily be supposed, Marie Antoinette's tall plumes continued to wave until the fertile brain beneath had invented some new expedient. With the shepherdess mania at Trianon, the fantastic little queen and her ladies brought in "milkmaid" coiffures, and hats "à la paysanne." Early in the summer of 1775 the queen made her appearance in a chestnut-brown gown, and the king said laughingly, "That puce (flea) color becomes you admirably." Next day every lady at the court included a puce-colored gown in her wardrobe, and the fashion ultimately spreading to the bourgeoisie, was adopted by them because the color did not easily soil. For a while the dyes in France were kept busy in supplying the demand for "puce" materials.

In 1763 the Opera House burnt down, and the fine ladies would wear nothing but couleur tison d'opera, or "brand from the opera," a kind of flame-colored crimson. An actress in the opera of "Paul et Virginie" set the fashion of a Madras silk handkerchief tied round the hair. (This seems odd to us, in recalling

through it. The worst flowers to use in the hair are primulas and geraniums, as they fall so very quickly, while azaleas and pelargoniums, if wired and gummed, will last a long while. All flowers for head-dresses, button-holes, and for travelling should be picked before they are fully blown, for, if this is attended to, they will last twice as long.

THE present rage for large flowered patterns, eighteenth century brocades, such as are in keeping with the present eighteenth century style of wall-decoration and house-furnishing, gives room for various clever devices. English damsels are now ransacking garrets and old chests for the large-patterned shawls and stuffs of their great grandmothers. With these they make the brocade for their "gowns" (no one says "dress" nowadays), by running a thin thread of gold all around the huge patterns. Sometimes the flowers are cut out with sharp scissors and sewed on to a more æsthetic background than they originally possessed, the outlines being defined by metallic cord, sometimes silver, sometimes gold, sometimes both together. In clever hands the effect may be made very quaintly old-fashioned, and as suggestive of black patches, powdered hair and scarlet-heeled shoes as the dress of any gay marquise who coquetted when Louis XV. was king, but in expert and tasteless hands—good Lord, deliver us! It is certainly much to be hoped that this brocade-and-flower rage will not reach the absurdities of the period it now modestly imitates. In the eighteenth century, about The Spectator's time, not only huge flowers and immense masses of foliage were embroidered on gowns, but whole forests, scarcely to be called "in miniature," waved all over fair dames in both silver and gold. At that date a certain lady

## FLOWERS FOR THE HAIR.

NATURAL flower sprays, to be worn in the hair, should be all bound to a centre stem of wire shaped to the desired position, and some wet wool should be bound up with them; they will then not be hurt so much by the heat, and with this precaution may be available for two evenings' wear. The sprays should be made up very simply, one colored flower with some ferns being enough, though two contrasting shades are often used. Our illustration represents a hair spray made of small roses, its own leaves, and some creeper. Only one full-blown rose must be used, the rest must be buds and half-opened flowers. A bouquet at one side of the head, with one tiny flower and one leaf at the other, just tucked in behind the ear, looks well. This style of hair spray is only to be made of small roses, large kinds being too heavy. The single flower should neither be wired nor have much stem, but should be kept in place by invisible hair-pins passed

\* The History of Fashion. Translated from the French of M. Chalmel, by Mrs. Cashel Hoey and Mr. John Lillie. New York: Scribner & Welford.



was described as wearing a "green silk waistcoat, frogged and tagged with silver, and trimmed with thick, wide gold lace. The petticoat was of thick crimson satin, embroidered all over with silver trees, as well as with maroon flowers speckled with black spots raised high like velvet or shag." With all this tropical vegetation were worn high red heels, and powdered hair with tall plumes towering a foot above the wearer's eyes! No wonder ladies in those days were said to have their faces in the middle of their bodies.

## Bric-a-Brac.

### A NOTABLE SALE.

THE sale of the collection of objects of art and curiosity of M. Paul, of Hamburg, at Cologne, was one of the great events of the last autumn in Europe for amateurs and for the different museums whose agents attended it. Part of the collection had already figured at the Düsseldorf Exhibition in 1880, and at the heraldis exhibition, in Berlin, in 1882. Almost all the decorative arts were represented—pottery, jewelry, enamelling, locksmith's work, bronzes, and other metal-work, sculpture in ivory and in wood, medals, and woven stuffs. The pictures and the books were, both in number and in artistic value, very inferior to the rest. The chief interest attached to the goldsmith's work, the work in other metals, the pottery and the enamels. A large coupe, or rather centre-piece, in silver-gilt repoussé, attributed to Benvenuto Cellini, one of the number belonging anciently to the princely family of the Aldobrandini, was hotly disputed, and sold at 15,000 marks. Seven of these imperial cups (so called because each is consecrated to the memory of a Roman emperor) are the property of M. de Rothschild. This of M. Paul's collection is crowned by a statuette of Nero, nearly three inches high. The base, in the form of a plateau, is divided into four parts, representing the triumphal entry of an emperor, a conflict of gladiators, a sacrifice to Apis, and a composition of buildings, temples, and palaces, all of exquisite delicacy as to the details, and giving proof of rare skill in the artist. A nautilus shell, mounted on a foot of silver gilt, representing Cupid, and exquisitely engraved in black lines, is signed E. Bekekin, f.; it also bears the mark of the city of Augsburg, and the initials C. A. A large covered cup, in silver repoussé and gilt, crowned with an armed warrior, flag in hand, is the work of Hans Pezalt. It sold for 1750 marks. A medallion, imitating a vessel manned by three warriors and with a sail in white enamel, brought 1900 marks, and a collar of the Renaissance composed of precious stones and pearls followed it at 1700 marks. Four statuettes, in iron, hammered and chiseled, Augsburg work of the sixteenth century, were astonishingly clever and realistic. They represented Jupiter, Saturn, Mercury, and Venus, and each was mounted on a little Corinthian capital. Several swords, of which the guards and hilts were decorated with combats of cavalry, trophies of arms, and arabesques brought high prices. Table utensils, instrument of the toilette, knives, forks, and ladles completed the list of works in metal. These formed a collection apart, and were sold all together for about \$20,000.

French, Byzantine, and Roman enamels occupied a place of honor. A great triptych of the thirteenth century, 60 centimetres high, and very well preserved, represented the last judgment and saints and apostles in high relief, on a ground of copper sown with flowers in enamel, the royal lily of France being repeated many times. There were several splendid pieces of Limoges enamel. A great triptych of Nardon Penicaut, the carrying of the cross, Calvary, and the descent from the cross, brought 1800 marks, and two plaques, by Martin Didier, in grisaille, 3900 and 3000 marks respectively.

The pottery included a corbeille by Palissy (the companion to which is in the Louvre, in the Sauvageot collection), decorated with masks and a border of festoons. Of other potteries and porcelains there were examples of nearly all—old Rouen, Delft, the gray ware of Siegbourg and Frechen and other German establishments, majolica Hispano-moresque and Italian, examples of Sèvres, Wedgwood, and Saxony ware, and a series of oriental porcelains. There was very little in the way of glass-work, but what there was was interesting, comprising pieces formerly belonging to trades corporations and bearing devices appropriate to them. The prices obtained were very good throughout.

### THE JONES COLLECTION IN LONDON.

THE Jones collection, now at South Kensington, consists of the contents of a house in Piccadilly long occupied by John Jones, a retired tailor of taste, who, during a long life, had amused himself by accumulating boules and marqueterie, Sèvres, and ormolu, until his house must have been a domestic museum. He died in the first week of 1882, and his executors paid duty on property valued at £400,000. For how large a sum the bric-a-brac counted in this total we are not informed, but it cannot have been much less than half. The first gallery devoted to the collection is filled with furniture, with a few pieces of porcelain to set it off, and a picture or two. A second gallery is filled with various examples of ceramic ware, some of them very fine, with some cases of miniatures, and with a number of pictures of varying degrees of merit. The miniatures include a head of Henry VIII., hardly worthy of Holbein, yet possibly his; a remarkable Edward VI., of the same school; the inevitable Mary, Queen of Scots, neither better nor worse nor more authentic than any of the hundreds of similarly described heads in public and private collections. Large miniatures—Charles II. and James II. on vellum—are interesting but faded; and there are some Isaac Oliver's and some Coopers which show that art was not extinct in England even under the Commonwealth. The Petitots and other French portraits are many, and represent the beautiful La Vallière, Mlle. de Blois, Olympia Mancini, Richelieu, Mazarin, Molière, Mme. de Sévigné, Mme. de Montespan, Anne of Austria, Christina of Sweden, and many other personages, more or less reputable, of the Court of France in the seventeenth century. There are some fine ivories in the style of Fiammingo, and among the greatest treasures a cup of Limoges enamel, by one of the rarest artists of the Limousin school, Jean Courtois, "dit Vigier." Hitherto it has been supposed that two plaques and three cups, five articles in all, were the only works known with the artist's signature. This makes a sixth, and is a very fine and satisfactory example. The scenes represented on it are illustrative of the Exodus, and are in the usual style of grisaille which Courtois and his family affected. This enamel and others and some bronzes, with a suite of furniture in ebony and some chairs of a curious character in ivory, are all in a third gallery, which opens out of the two first mentioned and completes the exhibition of Mr. Jones's bequest. In the same room is a great armoire, or press, of boule-work, which will probably be regarded as the most important piece of furniture in the whole collection. It has a somewhat peculiar appearance, owing to the inlay of lapis lazuli which marks the doors. The most costly pieces are those inlaid with china plaques, but the most beautiful are those made of inlaid wood of delicately contrasted tints, and those of dark mahogany or rosewood, mounted with the exquisite ormolu of Gouthière. It is impossible to describe the exquisite finish of some of this metal-work. Mr. Jones seems

to have had a great liking for it, and collected even Chinese jars that had mountings of ormolu. The name of Riesener occurs on several objects, and it need not be said that his work is always characterized by good taste. The ugliest objects, says the writer in *The Saturday Review*, to whom we are indebted for the foregoing summary, are those rightly or wrongly attributed to the collection of Marie Antoinette.

### AMONG THE DEALERS.

THE complaint is common among dealers, and not unfounded, that good specimens of the various industries comprised under the term of bric-a-brac are becoming scarcer and scarcer. The great museums are swallowing up all the rare pieces of ancient work that from time to time are brought before the public by the sale of collections, and the modern work even of such countries as Japan and Persia is deteriorating on account of the introduction in them of modern European manufacturing processes conducted with the usual indifference to artistic effect, or to anything but cheapness and mechanical accuracy. Still, it is possible even now for a man of judgment and taste to secure many objects of very great artistic merit, even if he has not the influence and means of a great museum at his back, and must depend on his private resources. It would be well for our Metropolitan Museum, which is not a great one, if it could secure the services of experts in buying for it, or selecting from loans and donations those pieces that are worth having. There are seldom seen in this country such porcelains as those that the Moore & Clarke Company, for instance, have got together. A single gray-green jar in their possession at present, with relief ornamentation of figure and branch of foliage, is well worth a careful of the Metropolitan treasures. Persian glass of at least equal value to the Jarves collection and Roman glass, iridescent, opaque, and engraved even finer than the Marquand glass at the museum—the best it contains—are freely exhibited, not three days in the week, but all the week through, at the same place.

Across the way, at Watson & Co.'s, are the famous Spanish embroideries from the Hamilton sale, magnificent wall-hangings of Scriptural subjects, wrought by hand, in silks of unequalled color and lustre, and wonderfully well preserved. Old Dresden and Worcester ware, Limoges enamels and rare antique Chinese lacquer, all of which formed part of the historic Hamilton collection, were likewise secured by Mr. Watson. It is needless to give more examples. The fact is that we in New York are still pretty much in the same condition that we were in before our vaunted museum was started. If we want to see a fine or unusual piece of artistic work of any kind we must make the rounds of the bric-a-brac shops and curiosity dealers' establishments.

## New Publications.

### TWO HISTORIES OF WOOD ENGRAVING.

WHATEVER Mr. Linton chooses to write and publish on the subject of wood engraving, will be received with more or less interest, but his repeated attacks upon what he calls the "New School" have come to be characterized by extreme rigorism rather than instructive criticism, and, if we mistake not, his friends must regret the publication of much that this book contains. With the exception of a single chapter, the matter has all been printed in the pages of the lamented *American Art Review*; but when incorporated into a book of this kind the articles must be considered as an important and direct contribution to the literature of this subject.

It would be idle to question Mr. Linton's ability. For many years he has been known as one of our best engravers, and if his work lacks, what nowadays is considered so indispensable, full color and tone, it is not deficient in strength or in delicacy (take, for examples of this same delicacy, some of the landscape blocks published in the fine edition of Bryant's "Thanatopsis" or Holland's "Kathrina") in form or freedom of line. Whatever may be the change of style, his cuts will always be well regarded. But as a writer on contemporary work Mr. Linton by his very profession is made incompetent. His criticisms are not only biased, but to bolster up some of his weak arguments he is led into making charges manifestly unreasonable. An example of this may be found in what he says about the use of the "multiple tool." Upon the assumption that this instrument is commonly employed, he proceeds to draw a parallel, in which a bunch of pencils made use of to decrease the labor of making the fine lines of a design, is likened to this tool that cuts many lines at once. The testimony of any reputable engraver will show that the use of this mechanical tool is entirely impracticable for the quality of work about which Mr. Linton writes. What is said of the "machine rule" as applied to wood engraving is unworthy of any serious consideration, as any one in the least familiar with the present technical condition of the art will understand at once. The author is right in saying that a useless fineness and over-elaboration of line, when a free, direct rendering would answer the purpose as well, is bad art. We think with him, too, that too much of form and detail is sacrificed in the effort to preserve the color and tone of a striking drawing. These extremes to which the new methods often run, time and experience will correct. But Mr. Linton would have us believe that modern work is therefore inartistic and characterized by an abject copying of brush-marks. It is to these sweeping and indiscriminate judgments that we object, and so crudely are they presented that the most cursory reader must see that, so far as the book pretends to give an impartial record of what has been done by the "New School," the work is untrustworthy. His epigrammatical style is ill-adapted to good criticism; the sentences are often involved, and he repeats in the most tiresome way.

Having said so much in dispraise of that portion of Mr. Linton's volumes which relates to the modern developments of wood engraving, we are glad to turn to the historical narrative concerning the period between 1775, the time of John Anderson, to within the beginning of the present decade. Here we find a full and comprehensive history of such early engravers as Anderson, Adams, Hall, Bowen, and others of their time, the material for which, we are told, was gathered through personal correspondence and conversation among the older men still living. From the time of Adams the history comes to speak directly of the engravers, who are well known to the present generation by their work, printed in our current books and magazines. This part of the book is of real and lasting value, for in speaking of these early engravers, Mr. Linton is unswayed by any personal influences, and he writes clearly and interestingly of their struggles and difficulties, of their work, and the periodicals and books in which their cuts were printed.

The wide field covered by Mr. Woodberry† so admirably and in so limited a space must commend his work to those who have not the opportunity or wish to study a more extended history. He begins at the beginning, and wisely says that the time when the first rude print was taken from a wood block is unknown. The

\* *The History of Wood Engraving in America.* By W. J. Linton. Illustrated. Boston: Estes & Lauriat.  
† *A History of Wood Engraving.* By George E. Woodberry. Illustrated. New York: Harper & Brothers.

Italians and the Germans have solved this question, each to their own satisfaction, but to that of none beside. The author traces the history rapidly, but dwells sufficiently upon important epochs and the men whose influence has been especially felt in later times. Thus space is devoted to an account of the "block books," the early books printed in the North from type, and containing rude pictures, and the accomplishments of the early Italian engravers. Separate chapters are devoted to Dürer and Holbein. Then follows the history of the decline and extinction of wood engraving, a simple and direct consideration of the causes which led to this state of the art. The artistic movement, which sprung out of the medieval life, had gathered a force and power which was weakened, and at the time of the Reformation religious warfare caused the neglect of all the arts. But the utter extinction of wood engraving as a fine art, Mr. Woodberry thinks, was due to the changed taste of the age, which ceased to prize a simple and beautiful design, but valued art rather as a means of expressing complicated and delicate ornamentation, and in the attempt to satisfy this taste wood engravers found themselves excelled by the engravers who worked on the copperplate. The art was thus forced to abandon its own province and to contend with a rival upon a ground where its peculiar power was ineffective. Taking upon the revival of the art by Bewick, the history of its development follows, and the story is clearly and intelligibly told.

This history has not been altogether a difficult one to write, though much discrimination was necessary to compress into a limited space the voluminous narratives and details; still the material was readily at hand and in good shape for use. The really arduous part of the task was met when it became necessary to deal with the vexed questions connected with the advance of the new school, and the questions have not been fully met or adequately treated. In a book of this kind, a thorough analysis of these complications might have been entirely omitted or passed lightly upon; but having taken up the discussion, it might have been more comprehensively dealt with in the space given to it. Without any logical sequence, Mr. Woodberry criticises the work of the modern school, having made no distinct mention of the conditions which had been most influential in bringing wood engraving to its present position. Photography is not once spoken of in this connection, or the improved mechanical appliances for printing; but perhaps the writer thinks, with Mr. Linton, that dry printing is a snare and a delusion.

Mr. Woodberry writes from the theoretical point of view, but he makes his pages interesting, and they are not loaded down with the trite commonplaces which we are apt to find in books professing a similar aim. From the lack of practical knowledge, he falls into the error of blaming the engraver for the faults of the artist. He thinks that we do not well represent texture in our modern imitative work, and that this is a growing evil; but we agree rather with what Mr. Hamerton has recently said upon this subject. In one of the essays in the "Graphic Arts" he marvels at the skill shown in this very quality of rendering texture, and in the great versatility of American engravers.

A good index (a feature which Mr. Linton's book lacks) and a bibliography of works upon wood engraving, useful to students, are given. Why the 1839 edition of Chatto and Jackson's "Treatise" is always referred to, and no mention made of the later editions, containing the valuable additions made by Mr. Henry A. Bohn, it is difficult to understand. Neither is there any mention of Mr. Linton's articles or his volume, which was published some months before Mr. Woodberry's own book was issued.

### L'ART.

THE volume of *L'Art* for the last quarter of 1882 shows a marked improvement over the preceding volumes for the past year, and seems to prove a disposition on the part of the publishers to maintain its place as the art review, not of France only, but of the world. There are fewer of what Mr. Ruskin would call "those black scabbles of modern etchings" than usual, and the full complement of illustrations in that sort is made up by the greater abundance of good ones. *L'Art* has always been prodigal of etchings. It has sometimes happened to us to think that it might be too much so; but one can hardly have too many of such as Leon Gauchet's two heads after Delaunay, Titania and Clorinde, or Leopold Flameng's excellent transcription, rather than translation, of François Flameng's "Camille Desmoulins," Noel Masson's "Chaudières," too, is in the best style of French landscape etching, and C. Faivre's "Warders of the Pavement, Nord Holland," after Boughton, does that clever artist more than justice.

The volume is uncommonly strong in woodcuts, and shows what a respectable place the art still keeps in France in spite of the fact that it is not there, as here, the foremost of the graphic arts, but holds a very subordinate position. A multitude of things are expected of our engravers which the French do not in the least trouble themselves about, but the directness with which they reach their more restricted ends is worth observing. It may even be worth while for our American wood engravers to ask themselves whether they would not now gain rather than lose by placing a limit to their ambition. Puyplat, in "Christmas Roses," and Clément Bellenger in "Le Tisserand," attain effect and expression by very simple means. At the same time evidence is not wanting that our men are exerting a certain influence upon their French brethren, witness F. Méaulle's "Omnibus Parisiens," after the watercolor by Edmond Morin.

Even the heliogravures and other actinic reproductions are this time exceptionally good. The heliotype of a drawing by Burne-Jones is simply wonderful. "David before Saul," from a copperplate by Lucas de Leyde, and the "Folly Holding a Cat," from the engraving by Alexander Voet, must be very fair substitutes for any but the best prints from the original plates.

Among the subjects treated of in the text are the Museum of Roulaq, with its sculptures of the first Egyptian kingdom; Italian majolica; the Museum of Cologne; the designs for the monument to Victor Emmanuel at Rome; the decorative paintings which Corot executed for Daubigny, Decamps, Prince Demidoff, and others; the works of Rubens; and contemporary English painters, of whom Mr. Ford Madox Brown receives most attention. Champfleury brings to an end his sketch of the designers of vignettes of the Romantic period. Ludovic Lalanne seems determined to reproduce every one of the one hundred very poor designs of Jean Cousin's Book of Fortune. Lucas de Leyde, Jacob Jordaens, Antoine Coysevox, and Luca della Robbia are well illustrated; and Paul Leroy finishes his account of the Salon of 1882 in time to begin on that of 1883.

It is plain that the editor or "Director General" of *L'Art* wishes to be generous as well as just to foreign artists. Time was when Frenchmen acknowledged no modern school of art but their own; now we find them actually employing English and German artists and writers on art such as John Watkins and Sidney Colvin to mention only one of each. Of course, this is the way for *L'Art* to keep up its cosmopolitan reputation.

### LITERARY NOTES.

MACMILLAN & Co. publish *LECTURES ON ART*, a little book containing more than is worth reading on the subject than any original work that has been published in the last two years in England, and yet, small as it is, one-third of it might have been omitted with advantage. Mr. William Morris' lectures on the "History of Pattern Designing" and on the "Lesser Arts of Life" are questionable as to principles, facts, and manner of



statement, and the hem-ing and haw-ing of the first half of Mr. Poynter's lecture on Ancient Decorative Art is simply unbearable. But Mr. Morris' aesthetic whims are suggestive. Mr. Poynter makes amends for his shilly-shallying commencement before he finishes, and the other lectures are by persons competent to speak and not afraid of their audience. Mr. Reginald Poole's essay on "The Egyptian Tomb" is the work of a man who knows his subject as few Englishmen of the day, not scientists, know anything. Not to speak of the amount of truth conveyed, it would be hard to find the Egyptologist who, in so many pages would steer clear of or run down so many errors. Mr. Poynter makes one remark which must endear him to every lover of simplicity. He says that decoration, to be good, should be perfectly easy to the workman or designer. How many walls would go bare, and be all the better for it, if our decorators were forbidden to cudgel their brains or take thought about dados and friezes! Prof. W. B. Richmond writes on "Monumental Painting," and J. T. Micklethwaite on "English Parish Churches."

J. W. BOUTON announces for immediate publication a descriptive and historical catalogue of the works of Don Diego de Silva Velasquez and Bartolome Estéban Murillo, which will comprise a list of the paintings of these artists, a description of each picture, its history from the earliest date, and everything of possible interest about them. An account of the lives and works of the disciples of these artists will be added. The author is Charles B. Curtis, M. A. There will also be a "large paper" edition of two copies, with the etchings printed on both Holland and Japanese paper.

The enterprising managers of the Madison Square Theatre, on the hundredth night of Bronson Howard's "Young Mrs. Winthrop," distributed among the audience copies of a dainty pamphlet consisting of photogravure reproductions of "modelings" of the author and the principal characters, by Charles Elwyn Conner. The mechanical part of the undertaking is excellent; but it cannot be said that the expense incurred is justified by reason of the artistic value of Mr. Conner's work. The portraits are failures almost without exception.

## Correspondence.

### OIL COLORS FOR A CHILD'S PORTRAIT.

SIR: Will you please tell me what oil colors to use for flesh in the portrait of a little girl?  
Mrs. J. E. S., Cincinnati, Ohio.

ANSWER.—For a complexion of medium tone use silver-white, yellow-ochre, vermilion, madder lake, and cobalt, for the lightest parts, adding a very little raw umber to tone the crudeness. For the shadows, take raw umber, ivory black, yellow-ochre, vermilion and cobalt; mix with white when necessary. For a very fair complexion a little of Schönfeldt's light cadmium is needed. If a very rich tone of flesh is required, add light-red.

### METHODS USED TO DECORATE AWNINGS.

SIR: Can you tell me through the columns of THE ART AMATEUR the method used in painting "side show" pictures on canvas? I wish to decorate our awning, and from experience find oil colors do not answer the purpose.

T. S. P., Toledo, O.

ANSWER.—The best colors to use for such a purpose would be the coarse oil paints in small cans. These are used by house painters for outside decorating, and in painting campaign banners, and are intended to withstand the ordinary action of the weather. A medium specially prepared is used with these colors, and can be bought by the pint or in larger quantities at any paint shop. Large flat bristle brushes should be used in painting.

### THE ELECTRIC LIGHT IN A PUBLIC MUSEUM.

ASTRA, Boston.—Perhaps we cannot answer your query better than by printing the following letter to a London publication. There is a wide difference between one kind of electric light and another; but we do not pretend to say which is the best of the many candidates for public favor:

"To the Editor of The Artist.—SIR: Without any wish to disparage the electric light, it must be painfully apparent to all those who visit the South Kensington Museum at night that never was a more melancholy failure of an experiment allowed to linger on in such an important building. Hung aloft in close proximity to the roof, without any reflectors, these lamps, flickering and hissing, with every appearance of being on the eve of extinction, then suddenly breaking out again into a sort of galvanized life, completely bewildered and torture the poor mortal who is attempting to study or look at anything. The old method of illumination fulfilled its purpose, and was in every way inconceivably superior to the present mode. The electric light at the Savoy Theatre and this at the museum are two totally different things; the gulf between an Argand burner and a farthing rushlight is hardly wider. Nay, I would give the preference to the latter, which does give a steady light, humble though it be, while this flickering eccentricity hisses into the bargain; and even, as it once happened, burst its globe, which fell broken in a hundred fragments almost at my feet, narrowly escaping a valuable case of treasures."

### BACKGROUNDS IN WATER-COLORS FOR PHOTOGRAPHS.

SIR: Will you be so kind as to give some further suggestions for coloring backgrounds in photographs, to a class who have profited much by the lucid articles on photograph painting which have already appeared in your columns.

T., P., T., and S., Boston.

ANSWER.—The best background, as a rule, is one which is darker than the lights and lighter than the shadows of the picture. For fair persons the blues, violets, and greens, are generally desirable. Warm browns and dark red are useful for dark persons. Gray, greens, olive, greenish grays are often valuable. In no case should one uniform flat tint be used, for it would make the figure appear inlaid; and the background should never be allowed to distract attention from the principal figure. The fashion of introducing a gold background, employed by some inartistic photograph colorers, is a vulgarity to be avoided. The aim should be to get atmosphere into the picture, which is done by using broken tints, and by causing the light to fall on the background from the same point as it falls on the sitter. Plain backgrounds are, as a rule, better than landscapes. When the latter are employed they should be painted broadly and the fewer objects introduced the better. The objects should be merely indicated with little attention to details.

### "WARM" AND "COLD" COLORS.

E. P. R., Toledo.—Colors are called warm or cold as they approach the extremes of the primaries—yellow on the one hand and blue on the other. Red is also warm. Descending in the scale, the secondary colors, tertiary, etc., are called warm or cold in

proportion as they are compounded of the warm or cold primaries. Thus orange, the different browns, the red tints and the greens which partake largely of yellow or brown are warm; while all blue tints, including the bluish greens, and the grays are cool. White and black, are also cold; but a slight admixture of yellow with the white is sufficient to give it a warm tinge, and black may be warmed (comparatively) by mixing with it a little red—Indian red or lake. Grays, too, although to speak generally they are cool tints, are so in different degrees; those which approach nearest to blue and white, or black and white are "cool"; while those which have more red in their composition are denominated "warm" grays. Again, raw umber is a cool brown, as compared with burnt umber.

### STUMPING IN FIGURE DRAWING.

T. B., Toronto, Can.—Stumping is used in figure drawing, and is a quick and effective method. Get the outline correctly on crayon paper, reduce soft black chalk (stumping chalk) to a fine powder, and roll the point of a stump in it, so as to take up a little; with this get in the shadows tenderly and evenly, and finish them with such touches of any of the black chalks as may be necessary to give character, sharpness, and depth; use white chalk for the lights. To attain success in this mode of drawing, as in almost every other, requires considerable practice. A piece of soft calico, or the tip of the finger, may be used to soften the stumping. Stumping is particularly suitable for figures of a large size; for these, soft leather stumps answer best; the hard stumps, which are made of paper or cork, are for small drawings.

### THE RELATIONS AND HARMONIES OF COLOR.

SIR: I came across many years ago some rhymes embodying the principles of harmony in color. In less than a hundred lines, if I remember right, they give a vast amount of information in such a simple form that even a child could easily commit it to memory. If you know what I refer to I wish you would let me know where I could find the lines; and, if not asking too much, I wish you would publish them. M. E. S., New London, Conn.

ANSWER.—The lines referred to by your correspondent are doubtless the following by Henry Hopley White. They were originally published in London to accompany a diagram illustrating the relations of the colors:

"Blue—Yellow—Red—pure simple colors all  
(By mixture unobtainable) we PRIMARIES call:  
From these, in various combinations blent,  
All the colors trace their one descent.  
Each mixed with each—their powers combined diffuse  
New colors forming SECONDARY hues:  
Yellow with red makes Orange, with blue—Green;  
In blue with red admixed, is Purple seen.  
Each of these hues in Harmony find  
When with its complementary combined;  
Orange with blue, and green with red agrees,  
And purple tints, near yellows, always please.  
These secondaries TERTIARIES produce,  
And Citrine—Olive—Russet—introduce;  
Thus green with orange blended forms citrine,  
And olive comes from purple mixed with green;  
Orange, with purple mix'd, will russet prove;  
And, being subject to the rule above,  
Harmonious with each tertiary we view  
The complementary secondary hue.  
Thus citrine—olive—russet harmonize  
With purple—orange—green, their true allies.  
These hues, by white diluted, Tints are made;  
By black, are deepened into darkest Shade.  
Pure or combin'd, the primaries all three,  
To satisfy the eye must present be;  
If the support is wanting but of one,  
In that proportion harmony is shown;  
Should red be unsupported by due share  
Of blue and yellow pure—combin'd they are  
In green—which secondary, thus we see,  
The harmonizing medium of all three.  
Yellow for light contrasts dark purple's hue,  
Its complementary, form'd of red and blue.  
Red most exciting is—let nature tell  
How grateful is, and soothing, green's soft spell.  
So blue retires—beyond all colors cold,  
While orange warm—advancing you behold.  
The union of two primaries forms a hue  
As perfect and decided as 'tis new;  
But all the mixtures which all three befall  
Tend to destroy and neutralize them all;  
Nay, mix them—three parts yellow, five of red,  
And eight of blue—then color all has fled.  
When primaries are not pure, you'll surely see  
Their complementals change in due degree:  
If red (with yellow) to a scarlet tend,  
Some blue its complementary green will blend;  
So if your red be crimson (blue with red),  
Your green with yellow w.uld be varied;  
If yellow tends to orange, then you find  
Purple (its complement) to blue inclin'd;  
But if to blue it leans, then mark the change,  
Nearer to red you see the purple range.  
If blue partakes of red, the orange then  
To yellow tends; if yellowish, you ken  
The secondary orange glows with red.  
Reader, Farewell! my lesson now is said."

### MODELLING IN WAX.

B. B., Chicago.—This work can be commenced, set aside for an indefinite time, and then recommenced without injury, and will require in the meantime neither thought nor attention. The materials for modelling in wax, are few and inexpensive. They are: some modelling wax, a piece of slate or glass and a small box to contain it. Some tools, either of metal or ivory, or of both materials. The wax is warmed, and a design having been traced on the slate is filled in with wax. The work is continued with tools. If a glass slab is used, the design may be placed on the other side of it, filled in as before directed and finished at leisure. The box or case is then shut up and the little studio is closed until the artist wishes to continue the model. This style of work can of course be carried about without any trouble. Different shaped boxes or cases will contain small busts, statuettes, etc., all of which may be modelled in wax. Various colors of wax may be used if desired.

### HOW TO CORRECT UNEVEN WASHES IN WATER-COLORS.

CHAS. P., Chicago.—There are several ways of remedying the unevenness of the washes in your landscape. As the sky has been laid in unevenly, turn the drawing upside down, and with a flat camel's hair or sable brush and plenty of clean water wet it all over; then with gentle rubbing, having the brush constantly full of water, level the inequalities. The sponge may be required to remove stubborn blemishes. If there should be some parts too light, they can be remedied by additional washes of color. Touches with the point of a fine brush (generally termed hatching) may be required, in order to produce a perfectly level tint. The same means will answer for any other part of the drawing that may be uneven. By wetting an uneven wash with a soft brush and water, and rubbing it very lightly and rapidly with a cloth, the tint may be made to look even, and, at the same time, have a granulated appearance that answers well for old walls, backgrounds, portraits, and all places for which a rather rough surface is desirable. When a tint cannot be got at once of the required depth or tone, it must be gone over with other washes of color until the object shall be attained; but in doing so, care must be taken not

to disturb the under color. When a wash of color is laid on the paper, leave it to dry before again working on it. Any defect observed may then be rectified more easily.

### HOW TO CLEAN PRINTS.

B. B., Newark, N. J.—To clean and whiten prints which have become dirty by hanging in a smoky room, soak them in a weak, clear solution of chloride of lime until white, and then soak them in running water. Steep them for half-an-hour in water containing a very little hyposulphite of soda to neutralize any trace of adhering bleach, and dry them between bibulous paper under pressure.

### "ADOLFI PAINTING."

PATIENCE, Madison Avenue.—"Adolfi painting" is a new process. It consists in mixing oil colors with a special medium for painting on satin or silk, which fabrics, it is claimed, preserve their suppleness intact, and the colors on them come out bright and clear. The medium is also used on canvas instead of linseed oil. "Adolfi painting" has not yet been introduced into this country.

### SUNDRY QUERIES ANSWERED.

SIR: (1) Will you please give some suggestions for painting a tile facing for a mantel? (2) For a dining-room finished in oak, which would be more desirable for mantel, side-board, and buffet, oak or black walnut?  
M., Granville, O.

ANSWER.—(1) You can hardly do better than use the simple and pretty ivy design given last month. (2) Oak.

A. A. A., Amsterdam, N. Y.—In finishing crayon portraits a hard crayon should be used. A Conté crayon pencil No. 2 is the best. This is sharpened to a point, and after the masses of shadow are laid in, the fine outlines and sharp accents must be added with the pointed crayon. A paper stump carefully used with the crayon will soften the crudeness, and give a fine finish. With this method a drawing may be carried on to the closest detail.

M. R. S., Minneapolis, Minn.—Modelling on plush with plaster of Paris is a process taught in New York by the inventor, and the method of working is not published. By payment of a certain sum the inventor will give instruction under the guarantee that the pupil will not communicate the process to others. An ordinary slab of white marble is used for painting on mineral colors.

SUBSCRIBER, St. Louis, Mo.—There is an excellent art encyclopædia entitled "Monuments of Art," published by Straefer & Kirchner, New York, which contains plates and engravings of all the celebrated pictures and statues in the world. This should be procurable at any public library. A very useful little book, full of interesting classical illustrations, is "A Hand-book of Legendary and Mythological Art," by Clara Erskine Clement.

C. B. D., Providence, R. I.—The madders are very different from the ordinary lakes, and are much more valuable and durable. We have never heard of any other name for them in English. In the French colors, garance is the equivalent for madder. Any good color merchant will supply such colors.

BESSIE E., Boston, writes: "(1) Of what use is Chinese white in china painting? (2) What mineral color shall I use for a scarlet poppy?" (1) Chinese white is to be used only for high lights; do not mix it with other colors. (2) Use capucine red, shaded with itself.

N. A. P., Salem, Mass., asks: "Can you tell me the meaning of a figure, with the head of a tiger, and the body, wings, and claws of an eagle? Four of these figures are to be placed on the outside of a new church in Haverhill, Mass." The monster described is evidently the "harpy," of heraldic blazonry, though why it should be placed on a church is not clear, unless some family of whose arms it forms a part is intimately connected with the building of the edifice.

W. P. G., Cambridge, N. Y.—Do we "think the idea a crazy one?" We do.

PAULUS, Trenton, N. J.—Lake and carmine are both fugitive and should be used as little as possible in water-color painting. Pink madder or extract of madder carmine are perhaps the best substitutes.

### THE SUPPLEMENT DESIGNS.

Plate CCXXXVI. is a group of designs suitable for piano panels and for music-room and ball-room decoration.

Plate CCXXXVII. is a design for a small pitcher—"Clover and Grass." One side of the pitcher is so well covered, it is not really necessary to lay in a background, but if one is desired, a faint tint of celeste blue or sky-blue, would look well. Having drawn the design carefully with lead pencil or India ink, wash over all the flowers with carmine No. 2. Wash over all the leaves with apple-green, a little mixing yellow being added to it, and the grasses with brown-green. Mix a little ultramarine with carmine No. 2, enough to give a purplish hue. Wash over the right-hand side of the flowers, especially at the base, bringing out with a fine brush the separate leaves. When perfectly dry point up the flowers around the base with purple No. 2. Darken the leaves at the base of the flowers with brown green and emerald stone-green; also the right side of all the stems and the grasses. Especially darken these at the base of the pitcher. Leave the shaded parts of the leaves the first tint of apple-green; the rest of the leaf paint with emerald-stone green, yellow, sepia, and yellow ochre added to make different shades of green. Avoid too blue a green. Shade the leaves toward the stem. Do not draw a line with the brush in the centre of the leaf, leave this of the first tint, shading toward it. The leaves behind the flowers, shade with apple-green and black. The flowers under the leaves shade more than the others, with a slightly bluer tinge. Leave the top leaves lighter in color than the rest.

Plate CCXXXVIII. is a design for a vase—"Barberries." A background of yellow-brown, mixing yellow, gray, or celadon, would look well, but it would be quite as pretty without. Paint all the berries with capucine red, laid on thick enough to show decided color. Shade them with deep red-brown, outlining on the shadow side with iron-violet. The berries in the distance, as also some berries in each bunch, wash over with capucine red and purple No. 2 mixed. As reds fire out, and only one firing is to be preferred, paint the berries strongly. Paint the leaves with apple-green and mixing yellow; deep green and yellow ochre; dark green No. 7, brown-green and brown 4 or 17; the stems with sepia shaded with brown 4 or 17.

Plate CCXXXIX. is a design for ecclesiastical embroidery from an old English vestment.

Plate CCXL. is a collection of Arabic decorative designs from various old monuments.

Plate CCXLI. is a design of "Honeysuckle" for an embroidered screen-panel, the last of a series of four furnished to THE ART AMATEUR by the Royal School of Art Needlework, at South Kensington. It is to be worked on satin in silk, natural colors. Full suggestions for treatment and an illustration of the screen in miniature will be found in the November number, page 129. The designs for the first, second and third panels were published in the November, December, and January numbers respectively.